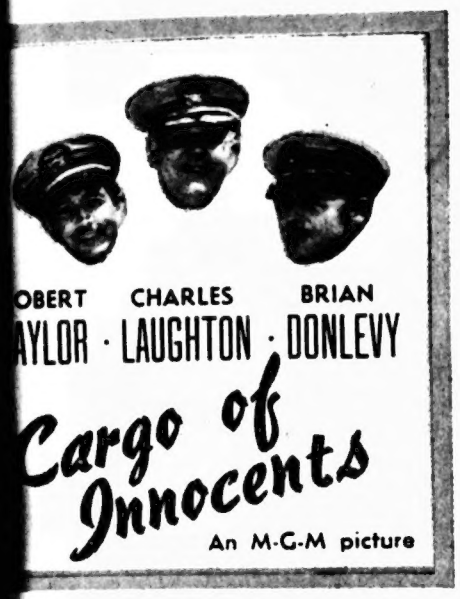
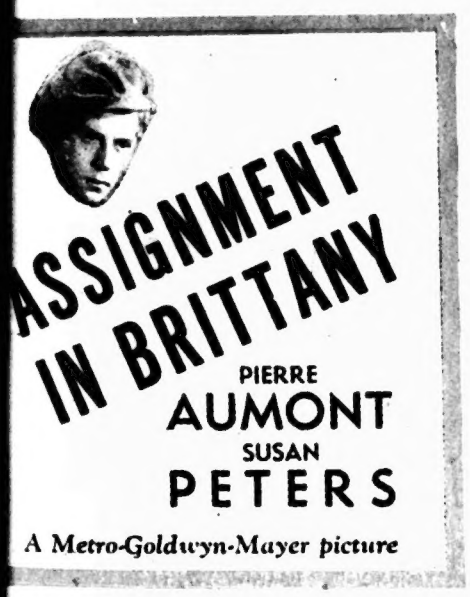
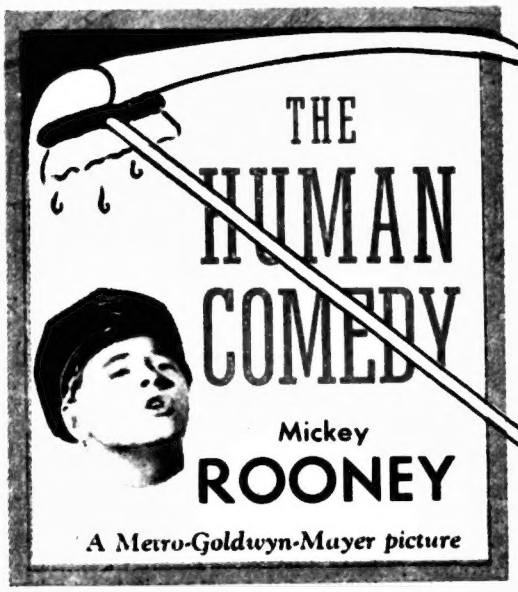
Kine WEEKLY

POST-WAR PLANS: U.S. VIEWS

See page 3.







ESPITE POSTER-SIZE RESTRICTIONS:—

GOING UP

All over Britain!

Lyle with his Magical Revue

"CAVALCADE of MYSTERY"

A SIXTY-MINUTE STAGE-SHOW OF THE ALDWYCH THEATRE SUCCESS

A COMPLETE PRODUCTION WITH FULL STAFF AND CAST

VAUDEVILLE'S PEAK ATTRACTION!

● WITH *THE GREAT LYLE* IN PERSON ●

A Revelation in Cinema Entertainment

GRANADA THEATRES:—JULY 5, TOOTING; 12, WOOLWICH; 19, CLAPHAM JUNCTION

EMATOGRAPH WEEKLY, 8/7/1943

Kinematograph WEEKLY

. 1,890. Thursday, July 8, 1943. Vol. 317

The BACKBONE of screen entertainment
WALT DISNEY PRODUCTIONS

FILMS FOR FREED COUNTRIES

U.S. Trade Agrees Post-War Plan

BRITISH PRODUCERS BUSY

LANS for the post-war development of the film Industry are now engaging the attention of both American and itish producers.

Early details of the U.S. scheme indicate that it follows much on the same lines as those already decided upon by the itish Film Producers' Association.

The proposals appear to fall under two broad headings. rimarily the idea is to prepare dubbed copies for distribution occupied countries immediately circumstances permit and to ecide upon the type of pictures best designed to influence post-r opinion both in enemy and occupied countries.

The subsequent commercial distribution of films in countries eleased from direct military control is also being considered.

American plans for post-war distribution of films in ex-occupied countries are following the same path as that decided upon by British producers.

A KINE. cable from New York announces that foreign managers of film companies have completed arrangements with the Overseas Bureau of the Office of War Information whereby the O.W.I. selects forty features for dubbing or titling in the languages of nations which may be occupied by United States Forces.

The plan includes the control of distribution by the O.W.I. in such countries until normal commercial status is attained; then the Industry in America will designate a representative who will have to receive O.W.I. approval to take over control.

This latest action of the American film industry was reported upon at Monday's meeting of the British Film Producers' Association Post-War Marketing Sub-Committee, whose report was before the Council of the B.F.P.A yesterday (Wednesday).

Continued on page 36

Decline in Takings

AT IS THE CAUSE?

ibitors everywhere are ex-cing a drop in business fol-g upon a very prosperous , and are asking, "What is ause?" Is it (1) summer er; (2) too high taxation; wer quality pictures or a com-on of all three. Each by it-is sufficient to account for aller volume of business.

s argued against (1) that the er so far hasn't been of that variety which normally de-s business, although the call t-of-doors is strong; that (2) the limit of taxation has reached and possibly ex-—the three-shilling seat has d heavily; that given (1) and ublic with little else but pic-are for recreation is more inating and attends the a only when some outstand bject or star is the attraction. d to this is the war-film regarding which the C.E.A. ddressed a letter to the Film Producers' Associa-This was considered at yes-'s B.F.P.A. meeting.

esult of the independent attitude by their Watch Committee on day opening question, Darling-ncil has withdrawn from the e its delegated powers under ematograph Act, 1909.

Emery's Southend Acquisition

J. F. Emery Film Circuit, Manchester, has taken over the Plaza, Southchurch, near Southend. This is a good-class theatre with seating for more than 1,200 persons. The new manager is W. Gill, who has been manager of the Adelphi and Plaza, Swinton, for J. F. Emery, and before that was in charge of the Dominion, Salford.

From Our Letter Bag.

Colour Antidote to War

NORTHERN SHOWMAN'S ANALYSIS

SOME time ago, a well-known figure in North Country kinema circles said to me that he was prepared to show all the coloured features he could get, as he invariably did well with them.

While undoubtedly the public like colour films and whilst colour enhances the film's attraction, colour alone is not the reason they are so popular. The public are undoubtedly aware that Technicolor features, as a rule, are a cut above ordinary subjects. The story, settings, acting, etc., are usually above the average. Knowing this, the public assume, quite rightly, that if it is a coloured feature they are almost certain of good entertainment. The article in last week's KINE. mentions kinemas with coloured features having queues, whilst near-by halls with black and white were only doing fair business. The probable explanation is that the coloured features were musicals, whilst the other shows had films with war backgrounds.

It is an undeniable fact that most Technicolor features are escapist films, generally of a musical character. There is one large

Continued on page 35

S.O. WRIT SERVED ON SOMERSET C.C.

Odeon Action

Writs have been issued by the licensee of the Odeon, Weston-super-Mare, against the Somerset County Council and the Weston-super-Mare Licensing justices claiming that the condition regarding the clause in the Sunday licence prohibiting the admission of children under 16 is *ultra vires*.

After remaining closed on Sundays for several weeks as a refusal to accept the licences bearing this condition Weston kinemas last month agreed to open on Sundays and accepted the licences without prejudice and under protest, at the same time informing the justices that the validity of the condition would be tested in the High Court.

The County Council's Parliamentary and Law Committee have held a joint meeting with the General Purposes Committee to consider what action shall be taken in the matter and the employment of counsel to defend the action

A. G. ALLEN RESIGNS

A Trade and City sensation of the first magnitude was caused on Tuesday by the announcement that A. G. Allen, D.S.O., M.C., had resigned from the chairmanship of Associated British Picture Corporation Ltd., a position he has held for fifteen months.

Coping with Film Damage

NOTTS STARTS A PRACTICAL SCHEME

***IMPORTANT** decisions were reached at a joint meeting of C.E.A. representatives and projectionists in Nottingham on Wednesday, June 30, when it was decided that the style and title of the joint body should be the Notts and Derby Film Damage Advisory Committee.*

It was agreed to adopt a standard report on film copies; this to be sent to the renter of every film whatever the conditions. In the case of direct cross-overs, ends and leaders to be wound around the film, with, in each case, one frame left on for identification purposes. When sent to renter, ends and leaders to be attached. Where possible, all containers to be placed in transit cases in vertical position.

Arrangements were approved, and are to be put into action, whereby should any theatre endeavour to evade the rules laid down by the association, examination before and after its playing date at the theatre will be arranged. This will also apply to doubtful theatres.

Two Cases of Damage

Two cases of damage have been dealt with to date. Faulty splices and end damage on a nearly new M-G-M had been taken up with the renter's branch. In another city M-G-M, it was stated, gave magnificent co-operation by reply-

Continued on page 36

A

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
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DIPLOMACY

FOR many years the relations between employer and employed in the kinema Industry have been gradually improving. There was a time not so long ago when the idea of trade unionism amongst the workers was regarded with open hostility. The entertainment world was one of the last branches of activity to accept a principle which extended through the rest of the industries of the country.

As far as purely conservative routine opposition was concerned this phase has passed away, and in harmony with a general consciousness throughout the nation that an organised army of workers was more convenient to treat with, as well as a growing confidence on the part of the wage-earning classes in themselves, we have seen the employees slowly but surely enrolling in their own union.

It would be less than just to withhold credit for this development from the steadfast direction of the N.A.T.K.E. The negotiations of this body with the C.E.A.—itself a Trade Union—have been marked by a consistently improving tone.

It must not be forgotten that as it takes two to make a quarrel, so does it take two to make an agreement. The C.E.A., once it had been convinced that kinema workers had a legitimate case has always been open to fair representations.

To-day, Tom O'Brien hands the C.E.A. handsome bouquets in a typical speech when he addresses Manchester exhibitors. Not, of course, just to indicate appreciation of concessions granted—he is too clever for that. His praise is for the shrewdness, the patience, the sagacity and the subtlety of their negotiators. Therein speaks the diplomat. He says nothing of his own gifts in these directions, but it may be that one day somebody on the other side will give him credit.

Long Shots

W. R. FULLER, with the gleam of genial controversey in his eye, set off on Tuesday for Newport (Mon.) with a representative of the Western Command to see if it could be made possible for Sunday entertainment to be allowed in this near-Wales town.

OPINION and prejudice are almost equally divided there, only a vote dividing the parties on a recent occasion, so W.R.F.'s purpose in going was to see the Mayor and Town Clerk and add his argument—and his blandishments, may we say?—to the side of the scale which believes Sunday opening necessary.

TEDDY CARR is arranging to leave for Spain and Portugal very shortly in order to deal with distribution problems in Madrid, Barcelona and Lisbon. He expects to be away about three weeks.

MEANWHILE Arthur Kelly is preparing to visit this country and may be expected to arrive any time after the end of this week. He will probably make an important announcement regarding the operations of United Artists in Great Britain.

DAVID ROSE who slipped away quietly to New York has stated his opinion there, says the KINE. correspondent, that the decline in British grosses is due to too many war films, heavy taxation and daylight saving time. He denies any grading agreement exists within the K.R.S. and can see no basis for the C.E.A. letter to Hays on the matter.

THE KINE. correspondent also reports that the O.W.I. domestic bureau which supplies most Government film in New York has been refused appropriations by Congress to continue work. Films will continue, however, from other Government agencies.

THREE years ago Vivian Nelson, Warner's South Yorkshire representative, sent his stepdaughter, Jean Mary Wood, to America as an evacuee guest of Warner Brothers, and was to have remained in the States for the duration of the war.

LAST week she arrived back in Sheffield, and Mr. and Mrs. Nelson, who had no intimation of her coming, had the surprise of their lives. Their son, Anthony, is still in America. Jean had the choice of going to college or returning to England. She chose to come home to do war work or join the Services.

BRITISH Paramount News Special issue for the Ministry of Supply—"Warwork News," celebrated its first anniversary on Monday. As a gesture the Ministry of Supply held a social evening at the Cambridge Theatre for members of the headquarters staff. The first issue of "Warwork News," which is a special issue to the factories only, was again reviewed, together with current issue No. 26.

AFTER this, three Service speakers described their experiences to a packed house. First came Colonel Roper Caldbeck, who was with the 8th Army from El Alamein to Tunis; he gave a vivid description of just what a front-line battle was like to the ordinary foot soldier. He was followed by Major Jeffries and Squadron-Leader Thompson, who were with the Chinwin famous expedition which penetrated behind the Japanese lines in Burma.

THE whole evening was an experiment by the Ministry of Supply who wished to show their headquarters staff exactly what is happening in the factories, and what their work really means in production. G. T. Cummins, British Paramount News, who was one of the originators of "Warwork News" was amongst those present. Others included the Minister of Supply, Sir Andrew Duncan, and C. U. Peate.

AS Tom O'Brien, of N.A.T.K.E., did not arrive in Manchester until late into the night before the day he was due to give an address to the Cinematurians, Bill Speakman, who had invited him, was unable to meet him on his arrival and give him a personal greeting. So W.J., realising that you've got to get up early to be level with Tom, set his alarm clock for an early hour in order to be in Manchester in time to breakfast with his guest on the Friday morning.

IN introducing Tom to the Cinematurians he enumerated the many offices and appointments held by the general secretary of N.A.T.K.E., and to the fact that he recently broadcast to the workers of Italy. "I was humiliated by learning," added W. J. S., "that he spoke in Italian: my difficulty has been, to learn English."

ACKNOWLEDGING the effulgent welcome, the N.A.T.K.E. general secretary was typically O'Brienistic: "After that Alleluia Chorus, I wish my executive committee were here. They might then confer on me the war bonus that you have conferred on your employees."

PRESIDENT HENRY SIMPSON and ex presidents Speakman and Hinge were seated at the top table at the Cinematurians lunch, and, of course, Tom O'Brien sat amongst them. In jocular vein he let it be known that Simpson must not be seen speaking to him lest it be thought he betrayed some of the dark secrets of the C.E.A. Likewise he, Tom O'Brien, could not be seen talking to Simpson, in case anyone should accuse him of selling the pass to the employers' organisation. Benevolently, the N.A.T.K.E. spokesman assured exhibitors of his desire to co-operate with the C.E.A. for the good of the Industry.

NO one visits "Glebelands" without its charm inducing gratitude or generosity—frequently both. Max Milder went down on Friday in company with E. E. Blake, E. Tozer and Tom France, and was so impressed what he saw there and the work being done that he gave "Glebelands" Fund cheque £250.

THE finances of "Glebelands" and of the C.T.B. F. can do with such munificence, although a considerable sum held by the trustees, he demands upon resources which must continue with the end of the war will need sound backing of reliable assets.

KENT branch secretary C.E.A. for a number of years, Harry Quinton was installed in the chair of Bexley Rotary Club on Monday last at the Embassy Dance Hall, Welling, Kent. Mention of the Kent branch is a reminder that a joint meeting of the Kent and Sussex branches will take place at Brighton on July 21. The Chairman of the Branch, F. B. Salt, of Broadstairs, has just taken over two halls in Rutland.

THE warm appreciation of picture-goers for sincere and appealing work upon the screen finds an outlet every year in the picture-ballot of our contemporary *The Picturegoer*. This year the gold medals for the best performance go to Greer Garson for her work in "Mrs. Miniver" (a runaway choice), and to Alan Ladd for his interpretation in "This Gun for Hire." Until the war is over the players will receive tokens only, which will be redeemed for the actual medal later on.

SIXTY-FIVE women artistes were voted for this year against 68 last year, Vivien Leigh ("Gone With the Wind") and Teresa Wright ("Mrs. Miniver") coming second and third respectively. Alan Ladd had as close competitors Leslie Howard ("Fire of the Few") and Clark Gable ("Gone With the Wind"). The number of men voted for was 52 against last year's 82.

NOT being averse to a spot of whoopee myself, it is with regret that I missed a jolly little affair the other evening that seems to have developed along typical Hollywoodian lines. Late in the evening a well-known leading man suddenly took objection to some of the best people present and invited them to come forward and prove their toughness in a free for all. As a result, important casting changes are not unlikely to be pending in a forthcoming film in which the erstwhile tough guy was to have been featured.

THE news of the promotion of Capt. H. W. Harvard to the management of the Westover Bournemouth will be welcomed by the many local and other friends of this veteran showman who, after sixteen years in the district has become something of an institution. He is one of the most enthusiastic members of the branch of the C.E.A., of which he was hon. sec. for some time. Now he fills a similar position with the Bournemouth Entertainments Association, and he and his President, Coun. H. P. E. Mears, promise a formidable team in advance of the entertainment interest in the area.

THE STROLLER

Close-Ups

by

SCREENCOMBER

Production Hold-up

FTER "Romeo and Juliet," which was being filmed in the alayas, had been cancelled use the casting office sent out loured actor for the lead, under impression that it was hello," plans for the screening "Mahomet" were going ahead l the engineers moving the nta used an overcharge and it so far away that only a e crater remained.

meone has now hit on an in- ious scheme for making a film he coal mines, using the crater mine shaft, and as the leading r is coloured, all the other ers will now be able to black

he picture will be called "Mine n." Unfortunately, this seem- y simple solution has led to a her series of misunderstandings a number of exasperating and ating cablegrams have further plicated the situation.

he correspondence emanating n India goes as follows: "En- eers overcharged and only left ft stop now planning film of shortage."

he reply read: "Money no ct stop buy lift shaft but will entertain idea of film being put old storage."

o which India answered, "Not storage but coal shortage using ft as mine."

Shaft is ours" came the wer. "see previous cable for horisation of option on same rdless."

ext India wired, "Message mis- am planning coal mining story d Mine Men stop please send ry Watt."

O.K. What?" came the query. Watt of Nine Men" answered ia.

What of them?" persisted don.

Not what — Watt," replied ia.

All right you illiterate mugs," ed London, "Wot!"

One or Other

LLOW the cigar, my friend, And opposite the lighted end, ances are even, the mouth th it fills

r Max Milder's or Winston rchill's.

The Mean Booker!

was a real booker;
took the gel out then ook 'er.
outing first he suggested go,
in the country the lady "No,"
from habit, because she'd ed to the date,
le her an offer, including rate.
made picture history by eeing to shares
the question arose who hould pay tram fares.

Nature Notes

sweet sings the Night-jar,
Said the film star.
you can take our words
at he knows something about birds.

Bill Goetz Forms New Unit

Special "Kine." cable from "Motion Picture Daily"

***WILLIAM GOETZ** forms own company called "International Pictures" with Leo Spitz, former RKO-Radio president, as Chairman of the Board.*

***INDIA** removes all restrictions on remittance film revenue.*

***JULES LEVEY** has been signed by U.A. for five features, the first to be Eugene O'Neill's "Hairy Ape."*

***REGINALD ARMOUR** resigns from Disney post to take extended vacation.*

***MAURICE SILVERSTONE** and Arthur Kelly plan to visit London late July.*

***DARRYL ZANUCK** resumes 20th-Fox production Tuesday.*

COUNCIL FIXES S.O. PRICES FOR TROOPS

At Northampton Watch Committee the chief constable submitted correspondence with kinema managers who open on Sundays on the question of charges made to members of the Forces attending Sunday performances and also as to whether the condition applied to members of the Allied Forces. The Committee decided that the charges for admission shall not be higher than those in operation in relation to the premises on week-days and that members of the Army, Navy and R.A.F. and of the Allied Forces shall be admitted to any part of the kinema at the lowest ruling price.

C.M.A. HOLDS ITS FIRST NATIONAL CONFERENCE

Wage Scale and Closed Shop Demands

THE first national conference of the newly-formed Cinema Managers' Union was held in London on Sunday, just six months after the Association had been launched. During this period the Association, open to managers, assistant managers and relief managers, has grown with remarkable rapidity and, it was reported to the conference, has some 1,500 members out of a potential field estimated about 8,000.

The Association, formed as an autonomous section of the N.A.T.K.E., completes the chain of organisations of all grades of workers in kinemas and theatres.

Some thirty delegates attended drawn from practically all the leading provincial centres where branches have been established, including London, Glasgow, Manchester, Birmingham, Newcastle, Leeds, Bradford, Sheffield, Nottingham, Liverpool, Bristol, Swansea, and Middlesbrough. The temper of the proceedings indicated enthusiasm for the proposed active national programme in the interests of "The Man in Dress Clothes."

Private Discussion

The conference, held in private, unanimously approved, as the Association's policy, the adoption of the National Charter, which sets out in detail the aims and purposes of the organisation, the main outlines of which have already appeared in the KINE. Modification of some of the original demands and amplification of others were made by the conference.

Consideration was also given to the future policy to be pursued by the Association, the likely effects of monopoly developments in the film industry, and relationship with the C.E.A.

Continued on page 35

Kinema Staffs Dislike Sunday Films

N.A.T.K.E. ATTITUDE AT NEWCASTLE

A lively discussion is expected at the next meeting of Newcastle-on-Tyne City Council on the question of Sunday opening. The churches are again opposing the proposal which has been supported by the Watch Committee.

The position of the kinema employees has now been put before the public by Tom O'Brien, general secretary, N.A.T.K.E., who states that while they have no opposition in principle to Sunday entertainment they do not encourage it. The Sunday respite cannot be adequately compensated for by substituting a week-day off in lieu, and if employees have to give up their Sunday they are entitled to be paid an extra wage. With the difficulty of securing staffs for week-days, no reasonable hope, Mr. O'Brien states, can be entertained in getting extra staffs to cope with the additional day's trading.

Discussions between both parties will no doubt take place, Mr. O'Brien points out, but he adds that under present conditions the kinema employees definitely will not work Sunday shows.

Film Entertainment for Overseas Troops

In the House of Commons on Thursday, Major Nield asked the Secretary of State for War how many mobile kinemas for the troops were detailed overseas and whether he would consult with the welfare authorities with a view to providing as many as possible in isolated circumstances.

Major Arthur Henderson, Financial Secretary to the War Office, said that 84 projectors were in use overseas for the benefit of the troops, in addition to the facilities which were at present being provided by the E.N.S.A. organisation. Measures were under active consideration to increase the showing of films to troops overseas, but the shortage of projectors and other equipment was at the present time a major limiting factor.

The Beckenham Sunday

Regal, Beckenham, and Odeons, Elmers End and West Wickham, have notified the Beckenham Council that in view of the contribution demand they will close on Sundays as from August 1.

INCREASE IN C.T.B.F. INCOME

ENCOURAGING increases in a number of sources of income form a gratifying feature of the Eighteenth Annual Report of the Cinematograph Trade Benevolent Fund on March 31, just published. Financial assistance to beneficiaries has also increased by nearly £800.

The sources of income enumerated are as follows:—

Allocations by 54 authorities from charity contributions (as against 31 a year ago) £2,521 1s. 5d. against £1,353 19s. 3d. for the previous year.

A Number of Increases

Cinema Day produced £14,934 10s. 3d., an increase of £1,324: K.R.S. charity shows and performances upon 25 per cent. basis brought in £5,832 2s. 5d., being an increase of £1,142 2s. 10d. over the previous year; Penny staff collections amounted to £2,263 15s. 1d., compared with £1,104 10s. 7d., almost a 100 per cent. increase; Trade show collections in the provinces produced £1,519 13s. 4d., exceeding last year by £629 12s. 7d.

In commenting upon these figures the Report again urges exhibitors to press upon their local authorities the claim for recognition of the Benevolent Fund, while recognising that these number more than last year by 54 to 31.

Newcastle's two Sunday openings which produced £1,063 12s. 6d. earns the gratitude of the Fund, which is also extended to Denham Film Studio employees who donated 50 per cent. of the proceeds of "Our Film," and to Kodak, Ltd., for £1,635 5s. 5d., this being on account of film tins returned at 2d. each.

Bert Elton's gift of 100 Corona Coronas produced £1,030, and sharing with him the credit attaching to the gift are Alex King, Max Milder, Capt. Clift and F. Prior.

Employees' Day

The first Employees' Day realised £3,097 15s., contributed by 29,212 employees.

Ten per cent. of the net distribution proceeds of "Forever and a Day" in the U.K. are to be made available through the good offices of Herbert Wilcox and Anna Neagle's inauguration

Continued on page 35

Joe E. Brown the popular comedy cowboy in British Lion's CHATTER-BOX

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 8, AND WED., JULY 14

Thursday

Little Joe, the Wrangler *(G.F.D.)*

G.F.D. Theatre. 10.30 a.m.
Cast: Johnny Mack Brown, Tex Ritter, Buzzy Knight, Jennifer Holt and the Jimmy Wakely Trio. **Director:** Lewis D. Collins.

Johnny Mack Brown and Tex Ritter are starred in Universal's "Little Joe, the Wrangler," which stories the effort of the law to suppress outlawry in the gold-mining country.

The Payoff *(Pathe)*

Rialto. 10.30 a.m.
Cast: Lee Tracy, Tom Brown, Tina Thayer, Evelyn Brent, Jack La Rue and Ian Keith. **Director:** Arthur Dreifuss.

Drama of crooked dealings in a big city leading to a sensational murder. Picture is noteworthy in bringing back Lee Tracy in the type of wisecracking role that made him famous.

Tracy goes after a big story and almost meets with a terrible end, but by a sudden turn of events secures instead an attractive wife.

Prison Mutiny *(Pathe)*

G.-B. Theatre. 2.30 p.m.
Cast: Edward Norris, Joan Woodbury, Milburn Stone, Jack La Rue, Paul McVey and William Costello. **Director:** Phil Rosen.

Two attempted jail breaks form the highlights of dramatic action in this powerful prison melodrama. "Railroaded" to the pen for a crime he did not commit, playboy Edward Norris becomes an unruly prisoner, and after a series of exciting events stops a mutiny and saves a warden's life.

Friday

The Old Chisholm Trail *(G.F.D.)*

G.F.D. Private Theatre. 10.30 a.m.
Cast: Johnny Mack Brown and Tex Ritter, Fuzzy Knight, Jennifer Holt and the Jimmy Wakely Trio. **Director:** Elmer Clifton.

Universal's "The Old Chisholm Trail," starring Johnny Mack Brown and Tex Ritter concerns itself with the attempt of an unscrupulous property owner to maintain a water monopoly, which threatens ruin for other cattlemen.

Cheyenne Roundup *(G.F.D.)*

G.F.D. Private Theatre. 2.30 p.m.
Cast: Johnny Mack Brown, Tex Ritter, Fuzzy Knight, Jennifer Holt and the Jimmy Wakely Trio. **Director:** Ray Taylor.

Johnny Mack Brown and Tex Ritter are again starred in this Universal action film, "Cheyenne Roundup." The story centres round a "ghost" town run by outlaws, in which gold is rediscovered.

Tuesday

Queen of Broadway *(Pathe)*

Rialto. 10.30 a.m.
Cast Rochelle Hudson, Buster Crabbe, Paul Bryar, Emmett Lynn, Donald Mayo, Henry Hall and Vince Barnett. **Director:** Sam Newfield.

Buster Crabbe plays opposite Miss Hudson, as the owner of a professional football team, who is piqued when the charming sports expert and tipster for the newspapers puts his team's chances in a coming game a bad second.

The play is anything but sophisticated, however, as it concerns itself principally with the adoption of a little orphan by the tipster and her troubles with the law when she tries to adopt the youngster.

Hit the Ice *(G.F.D.)*

Odeon Theatre. 10.45 a.m.
Cast: Bud Abbott, Lou Costello, Ginny Simms, Patric Knowles, Elyse Knox, Sheldon Leonard, Marc Lawrence, Joe Sawyer, Johnny Long and Johnny Long's Orchestra. **Director:** Charles Lamont.

In this new Universal film Fellowsby, a gentleman crook, and his assistants, Phil and Buster, are planning a bank robbery, and Fellowsby gets himself into a hospital opposite the bank in order to observe the "lay-out." His nurse, Peggy Osborne, suspects he is a fake case and reports him to Dr. Elliott. The doctor refuses to believe her.

Elliott meets two old friends, Flash and Weejie, screwy cameramen, and promises to help them get a scoop. They stay at the hospital, where Fellowsby hears them talking about "shooting" people, and assuming they are gunmen, engages them to help with the bank robbery, their consent being obtained under the impression they are being engaged as cameramen.

After the robbery Flash and Weejie get pictures of the fleeing gangsters, who return to hospital for a hide-out, while Elliott, believing that his two friends have been innocently involved, sends them up to a mountain resort to keep them out of trouble, where they meet an old friend, band leader Johnny Long, and his vocalist Marcia. They are engaged as waiters on the ice-rink, and Weejie falls heavily for Marcia. Fellowsby arrives and asks Marcia to try and get the negative of the robbers from Weejie, but she is unsuccessful. Thrills with a kidnapping complete the picture and the romance

Bomber's Moon *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.
Cast: George Montgomery, Annabella, Kent Taylor, Walter Kingsford, Martin Kosleck, Dennis Hoey, Robert Barrat, Kenneth Brown. **Director:** Charles Fuhr.

Exciting, topical action, spectacular thrills and gripping romance highlight, "Bomber's Moon," which co-stars George Montgomery and Annabella in the respective roles of a Yank flyer and a young woman doctor in the Red Army Medical Corps.

Leading a bombing raid over Germany, George's plane is shot down, and as he bales out he sees his brother brutally machine-gunned to death by a Nazi pilot as he parachutes to earth.

George is taken prisoner, and in camp meets Annabella, a captured Russian doctor, who ministers to the camp's prisoners. During an air raid the two manage separate escapes, afterwards meeting outside the prison. Joining forces, they begin the dangerous journey across Germany to Holland, from where they hope to escape to England.

The flyer and the girl find themselves in one perilous situation after another as they try to outwit the Gestapo—always just one step behind them. Cast together by fate and sharing the same danger, with death staring them in the face, they find that, despite their apparently hopeless future, they have fallen in love.

The climax of the film, in which they both obtain their revenge upon the enemy, is said to be one of the most exciting that has ever capped a motion picture.

Chatterbox *(British Lion)*

Studio One. 10.45 a.m.
Cast: Joe E. Brown, Judy Canova, Rosemary Lane, John Hubbard, Gus Schilling, Chester Clute, Anne Jeffreys, Emmett Vogan, George Byron, Billy Bletcher, also the Mills Brothers and Spade Cooley and his Boys.

Scene from WARN THAT MAN, a new comedy thriller produced by Associated British, released by Pathe

Bud Abbott, Lou Costello and Elyse Knox in Universal's comedy Hit THE ICE (G.F.D.)

Joe E. Brown, popular radio cowb... is being groomed for cowboy film st... dom by Majestic Pictures, and a Pre... gathering is arranged to hail Jo... arrival.

John Hubbard, Joe's producer-to... views the whole set-up with misgivi... His premonition of disaster is pro... accurate when Joe, having arrived at t... Press affair amidst much fanfare, ... requested by suspicious newspap... woman Rosemary Lane to pose on ho... back for a photograph. Joe ginge... mounts, and all is well until the pierc... soprano of Judy Canova, the ra... handy girl, causes the horse to regis... disapproval, pitching the unhappy J... to the ground.

To reinstate Joe in the public este... the studio decides to turn him into ... public hero. The idea is to get him ... save Judy, just in time from be... blown up by dynamite. The affair is ... be framed so that there is no act... danger to either of them. Plans ... awry, however, and Joe and Judy w... straight into real disaster. Joe resc... Judy, and his reputation as an acti... star is saved.

Warn That Man *(Pathe)*

Cambridge. 2.30 p.m.
Cast: Gordon Harker, Raymond Lov... Jean Kent, Phillip Friend, Fin... Currie, Anthony Hawtrey, Jo... Salew, Anthony Holles, Carl Ja... Leonard Sharp, Frank Bagnall a... Pat Ahearne. **Director:** Lawre... Huntington.

This film adaptation of Ver... Sylvaine's West End stage success d... with a daring but fruitless attempt ... the part of enemy agents to kidn... England's greatest statesman ... thereby affect to some extent the al... war effort.

Most of the action takes place at ... country residence of Lord Bu...kley, wh... the criminals hope to carry out th... plan when the great man arrives for ... quiet, restful week-end.

It is through the heroics displayed ... two merchant seamen and an R.A.... pilot that the enemy are at last paid ... They take exceptional risks to w... that man and eventually, with the a... of the military and the police, rou... up the agents.

Wednesday

The Man in Grey *(Gainsborough. G.F.D.*

Leicester Square Theatre. 10.15 a.m.
Cast: Margaret Lockwood, Phyl... Calvert, James Mason, Stew... Granger, Helen Haye, Raymo... Lovell, Nora Swinburne, e... **Director:** Leslie Arliss.

In the 19th century, Clarissa Ri... mond is star pupil at Miss Patche... Establishment for Young Ladies, wh... she tries to befriend a charity pup...

Continued on page 10

BUTCHER'S FILM SERVICE LTD PRESENT

F. W. BAKER - Managing Director

A realistic picture of war on the northernmost front!

"69th PARALLEL"

WHERE RUSSIAN SHIPS MEET BRITISH SHIPS

The graphic story of a convoy's safe arrival and the heroic work of Russia's Northern fleet in keeping open the sea-route from the West.

DIRECTED BY V. BELYAEV AND N. OSHURKOV (Soviet Producers)

ENGLISH VERSION PREPARED BY THE SOVIET FILM AGENCY UNDER THE DIRECTION OF PAUL CAPON

COMMENTARY SPOKEN BY WILFRED PICKLES

PROVINCIAL TRADE SHOW ARRANGEMENTS as below:

GLASGOW, Regal, Wednesday, July 14th, 10.45 a.m.
NEWCASTLE, Odeon, Friday, July 30th, 10.45 a.m.
LEEDS, Scala, Tuesday, July 27th, 10.45 a.m.
BRISTOL, Hippodrome, Friday, July 30th, 10.45 a.m.

MANCHESTER, Gaumont, Tuesday, July 27th, 10.45 a.m.
LIVERPOOL, Forum, Friday, July 30th, 10.45 a.m.
BIRMINGHAM, Forum, Tuesday, July 27th, 10.30 a.m.
CARDIFF, Capitol, Tuesday, July 27th, 11 a.m.

Paramount's GREAT ADVENTURE ROMANC

Just a corporal
but they took
Fox" and laun

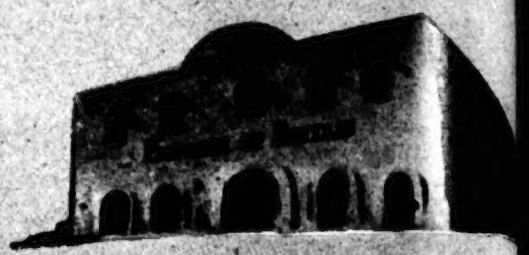
CPL. BRAMBLE—
He filled a dead man's shoes.

MOUCHE—She was ready to trade love for one man's life—she traded life for Rommel's five keys to Africa.

FARID—
Terrified host to three armies.

THE BRITISH OFFICER—thrust Rommel's boasts down his Nazi throat.

LIEUT. SCHWEGLER—
Ready to help any beautiful woman . . . for a price.



FIV
ORAN
TO CA

STARRING

FRANCHOT TONE • ANNE BAXTE
and ERICH VON STROHEIM

Directed by BILLY WILDER • Screen Play by Charles Brackett and Billy W

EEPS FROM BEHIND THE SCENES IN AFRICA!

a kid from the back streets of Marseilles . . .
lives in their hands to out-fox "The Desert
e downfall of this man of mystery!

ERICH VON STROHEIM
Unforgettable as the crafty, ruthless Rommel, most dramatic menace of this war!

RO

kim Tamiroff
nmel
on a Play by Lajos Biro

Paramount Pictures

London Trade Show Diary

Continued from page 6

Hester Shaw. Hester, wayward and proud, runs away with a young naval Ensign.

Clarissa meets Hester again when they are both grown women, Clarissa the wife of the wealthy Marquis of Rohan, Hester a poverty-stricken actress. Hester goes to stay with her old school-friend and Rohan falls in love with her. In order to further her own ends, Hester fosters a romance between Clarissa and Peter Rokeby and tells Rohan of their meetings, hoping he will divorce Clarissa and marry her. Her plans fail, and in despair she neglects Clarissa when the latter is dangerously ill, causing her death. Clarissa's small page-boy tells Rohan the truth about Hester and he beats her to death.

In 1942, at a sale of the Rohan possessions, the direct descendants of Peter Rokeby and Clarissa Rohan meet, fall in love and face the future with more promise of happiness than their ancestors.

My Friend Flicka *(20th-Fox)*

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Roddy McDowall, Preston Foster, Rita Johnson. **Director**: Harold Schuster.

Highlighted by swift and tumultuous action, this classically simple story, based on Mary O'Hara's popular novel of the same name, is filmed in vivid Technicolor amid the majestic, craggy mountains of Utah.

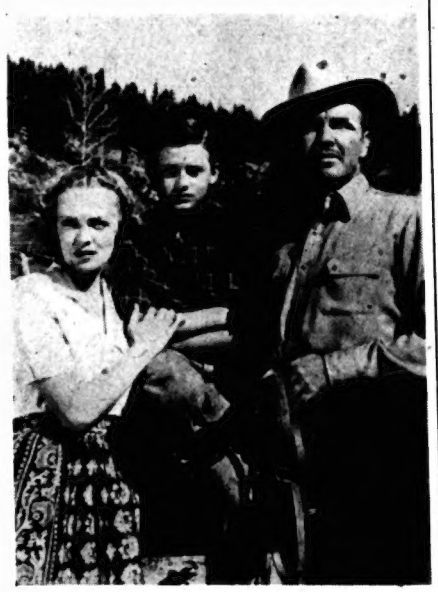
Capturing the spirit of to-day's glorious West, the deep and tender love of its women and the courage of its rugged men, it tells the touching tale of a sensitive young boy and his great love for his horse, Flicka. Roddy McDowall adds considerably to his reputation with his sincere portrayal of the lad whose youthful shortcomings are the bane of his strong-willed, sceptical father, Preston Foster.

Though his mother, Rita Johnson, understands her son, it takes the appearance of Flicka to bring all three together—with the realisation that understanding is the only basis of a happy family relationship.

The More the Merrier *(Columbia)*

Studio One. 10.45 a.m.

Cast: Jean Arthur, Joel McCrea, Charles Coburn, Richard Gaines, Bruce Bennett, Frank Sully, Clyde Fillmore, Stanley Clements, Don Douglas. **Director**: George Stevens.



Rita Johnson, Roddy McDowall and Preston Foster in 20th Century Fox's MY FRIEND FLICKA (Technicolor)

Filmed against the exciting background of jam-packed Washington, "The More the Merrier" is all about a charming Washington secretary, who decides to rent her spare room. Against her better judgment, Jean Arthur, as the secretary, permits Charles Coburn to take the room—but only for one week! Coburn soon learns that Miss Arthur is vaguely "engaged" to marry a minor Government official who is bald and 42. Convinced that the girl is not in love with her fiancé, Coburn starts straightening matters out and sublets half of his room to young Joel McCrea, an engineer in Washington on business.

Overcome by Coburn's persuasive arguments, Jean finally consents to the arrangement and immediately enters on five of the most hectic days any working girl ever experienced. When G-men storm into the apartment investigating a rumour of Japanese spies, Jean is just about the most-misunderstood girl in Washington.

Idaho *(British Lion)*

Rialto Theatre. 11 a.m.

Cast: Roy Rogers, Smiley Burnette, Bob Nolan and the Sons of the Pioneers, Virginia Grey, Harry Shannon, Ona Munson, Dick Purcell, Onslow Stevens, Arthur Hohl, Hal Taliaferro and the Robert Mitchell Boychoir. **Director**: Joseph Kane.

Story concerns Harry Shannon, a Judge, who was once a bank robber, and who, in token of his reformation, runs a ranch in Idaho for the moral training of wayward youths from distant cities. Roy Rogers and Bob Nolan, State Rangers, are friendly rivals for the affections of his daughter, Virginia Grey.

Arthur Hohl, Dick Purcell and Ona Munson all try to blackmail the Judge into condoning their nefarious activities, but the Judge refuses. They therefore try to frame him by staging a bank robbery which has all the indications of having been performed with the same technique as that which the Judge used to employ in his criminal days. A large reward is offered for the capture of the robber.

Clancy Street Boys *(Pathe)*

G.-B. Theatre. 2.30 p.m.

Cast: Leo Gorcey, Huntz Hall, Bobby Jordon, Bennie Bartlett, Noah Beery, Sen., Lita Ward, Ric Vallin and Martha Wentworth. **Director**: William Beaudine.

In this Monogram production Beery has been sending Christmas gifts to the supposed seven children of friends in New York, in spite of the fact that they have no offspring. Consternation ensues when the New Yorkers learn that the rancher and his daughter are about to pay them a visit and the East Side Kids spring to the rescue by impersonating the non-existent children of the couple. The angular Huntz Hall is even made to dress and act as a girl. But when the kids prevent uncle from being robbed by a gang he forgives the couple for deceiving him.

Du Barry Was a Lady *(M-G-M)*

Own Theatre. 11 a.m. and 2.30 p.m.

Cast: Red Skelton, Lucille Ball, Gene Kelly, Zero Mostel, Rags Ragland, Virginia O'Brien, Tommy Dorsey. **Director**: Roy Del Ruth.

Redhead meets redhead in "Du Barry Was a Lady" for an explosion of laughs, bombardment of entertainment, cannon load of music and a machine-gun full of beauty. The redheads are Red Skelton and Lucille Ball. They're the Generals in Fun who lead General Kelly, Zero Mostel, Rags Ragland, Virginia O'Brien, Tommy Dorsey and his swingsters, plus 26 dancing beauties and an even dozen of gorgeous showgirls in a rainbow of Technicolor splendour.

Red Skelton drinks a "mickey" and thinks he's Louis XV. He wants to put Madame Du Barry back in circulation. And, with redheaded Lucille Ball as reincarnation of the Du Barry, who can blame him? Tommy Dorsey has added a string section to his band and now boasts one of the largest and jammiest in America.

N. LINCS AND THE MANAGERS

New Policy of Approach to be Suggested

S. K. LEWIS had a busy day when he visited Grimsby recently; in the morning he attended a conciliation board convened to meet representatives of the N.A.T.K.E., and later in the day he was at the June meeting of the North Lincs Branch. T. D. Bell presided.

Speaking at this meeting Lt.-Col. Lewis said that at the conciliation board, which was concerned with the question of payment for Sunday opening, the employees had asked for one day's pay in excess of present pay.

They had been offered the demarcation times as at present, excluding double time, to be lowered as follows:—Males, six hours to five; females, four and a half hours to three. All hours worked in excess to be paid double time on the weekly salary, and not the basic rate and a day off to be allowed per week, as laid down by Statute.

No Decision Yet

LT.-COL. LEWIS said that the Union did not accept, as they had no mandate to do so; it would have to be referred to their members, and when a decision was made it would be communicated He added that the meeting was marked by a thoroughly amicable atmosphere throughout.

On the proposition of J. E. EDMUNDSON, seconded by Mr. AUTY, it was decided to confirm the action of the Conciliation Committee, which consisted of Lt.-Col. Lewis, T. D. Bell, R. B. Jones, W. Prodgers, D. Heughan, V. Burton, and C. Clow.

Skegness S.O.

A letter was received from F. A. PRIOR informing the Branch that he had written to the Lindsey C.C. protesting against the Sunday opening levy imposed at Skegness, and intimating that unless the levy was reduced to three farthings per seat per Sunday he would close his kinemas in that town.

On the proposition of Mr. LEWIS, seconded by V. BURTON, it was decided to write to Mr. Prior expressing the Branch's approval of his attitude in the matter.

Managers' Union

The hon. secretary, C. CLOW, reported that Mr. Auty's resolution regarding the organisation of managers had been placed before the General Purposes Committee, and, after discussion, delegates had been asked to take the matter to their branches and bring their views to the G.P. Committee, so that they could be placed before the General Council.

The resolution was as follows:—

That this Branch views with regret the decision of the General Council not to entertain the application of kinema managers to be allowed to organise themselves into a negotiating body for the purpose of determining their remuneration and conditions of employment.

While this Branch does not agree with the method of approach and sponsors, it does suggest that the General Council should reconsider its decision and indicate to the approved representatives of the managers the method of approach which would be acceptable to them.

If the General Council is prepared to reason this question, the Branch is prepared to suggest ways and means of overcoming some of the difficulties visualised by the Council.

The matter was referred to the Emergency Committee, to which Mr. Auty was co-opted.

Collections Policy

A letter was received from the Rev. C. J. W. Faulkner, of the Mission to Seamen, Grimsby, asking for his Mission Rebuilding Fund to be included in the 1944 kinema collections.

Mr. CLOW said that the collection question had not yet been settled, and he was of the opinion that it should be settled at once.

J. EDMUNDSON pointed out that several months ago the matter had been discussed, and one of the suggestions was that collections should be limited to six a year, but as yet nothing had been done to settle which should be the bodies to have the collections.

It was decided to place the matter on the agenda for the next meeting.

Continued at foot of column 4

Fire in Renter's Despatch Room

U.A. CHARGED AT NEWCASTLE

A FIRE in which it was suggested that loss of life was narrowly averted had a sequel at Newcastle Police Court on July 2 when United Artists Corporation, Ltd., were charged with a contravention of the Celluloid and Cinematograph Films Act in that a part of their premises in Bath Lane, Newcastle, had no fire resistance partitions and self-closing doors or was not so situated and constructed that a fire occuring was not likely to spread to other parts of the building.

The magistrates adjourned the hearing for the attendance of Superintendent Todhunter.

Mr. Bentham, who prosecuted, said that on November 4 last a serious fire occurred on the defendants' premises in Bath Lane. A young man was inspecting some films over an inspection plate and a lad was working on another inspection. An inspection lamp got overheated and set fire to a piece of film. The despatch room caught fire, the ceiling of which was not fireproof, and the rest of the building was involved.

Thanks to the prompt action of the lad, named Ernest Wildsmith, who warned the employees who were up aloft in the offices, and of the manager of the Stoll Picture House and the N.F.S., there was no loss of life.

In all 17 people had to be got out, the last four just before the place burst into flames. Had there been self-closing doors between the despatch room and the film repair and storage rooms the flames would have been more readily confined to the fire resistance part of the building.

Evidence was given that in August, 1934, the defendants submitted to the Corporation plans for the conversion of the premises showing provision of self-closing doors. The plans were approved.

Dr. Charlesworth submitted that the prosecution had not proved that any condition was attached to the use of the premises and that there was no offence. The premises, he said, were regularly inspected by the police. If there was a condition imposed it would have been discovered on inspection whether it had been complied with.

There was a small outbreak of fire at the Capitol, St. Helens, a A.B.C. theatre, in the early hours of Thursday morning, believed to have been caused by the careless action of a patron in dropping a lighted match or cigarette end. The outbreak was confined to a group of seats in the upper circle.

Objectionable Practice of Grading

ON AND CORNWALL OPPOSITION

ME strong views were expressed by members of the on and Cornwall branch ng the discussion on the al by the film renters of objectionable system of ing films, and the following esolution was passed with a single dissentient, giving support to the General Council.

branch views with satisfaction eps taken so far by the General il in dealing with the breach of ndertaking given by the renters continue the grading of films, and ends in every way the Council's in cabling the producers in ica and bringing the matter to ttention of the Board of Trade. Branch urges that the Council ue their efforts to press the to revert to pre-war conditions oking.

AIRMAN said he had seldom heard idespread or unanimous agree- the point at issue, and especi- the policy to be adopted.

view the revival of grading and ent state of affairs had been brought about through the ex- having been too easy ever since began. Business had been good, ibitors had, without a thought future, acquiesced in the demands on them by the renters. In his they were only reaping the har- their own complacency during three years.

rting the resolution, PETER MYOTT y) said that there was not the t doubt that this practice of dis- tion, and of grading, was spread- dely. It was unfair from every f view, and an exhibitor who to operate his business with credit Industry and mutual advantage renter and to himself was handi- at every turn.

g Values

WHEELER (St. Budeaux) said he renters would not recognise film did not possess the same hroughout its life and for every or example, it was not reasonable enter to demand the same terms he last as from the first run. ly the exhibitor paid the price r to obtain the film first. To-day, is prepared to show it last is ked the same rental. If the film d the same value, why bother to e first user a bar?

enters' Profits

ICE PRINCE (Barnstaple) said he members had read the report of Bernstein's speech at the l Council and the recent corre- nce which had appeared in the Press. It would be noted that the mittances from this country to ood, after deducting all operating had risen from £11,500,000 in 1939 000,000 in 1942.

te this unprecedented prosperity, were endeavouring to exert pres- or still bigger yields. In many es the amount grossed at the was in no way a reflection of ality or otherwise of the pro- e, but was merely brought about porary abnormal circumstances. e past, when they had complained cessive terms, they had been told by the renters that it was xhibitors themselves who had the market, whereas all they ave done was to have said "No." , however, the exhibitor who ted to assert his legitimate right "No" found in many cases that ld not in consequence book even nd feature.

several other members had re- to the growing tendency to grade films, consideration was given to methods of dealing with this objectionable practice.

Closing the discussion, the CHAIRMAN said that the remarks they had heard that day clearly indicated the need for action by the Association and showed that the Branch strongly supported the General Council in the steps which it was taking. As already stated, the resolution in support of the General Council, and urging further efforts, was carried unanimously.

Erich von Stroheim as Field Marshal Rommel in FIVE GRAVES TO CAIRO (Paramount), reviewed in this issue

Cut Down the War Films

In touching on other matters arising out of the General Council's report, the Branch agreed that there were too many war films, and that the West of England had had enough personal experience of bombing to take any sort of pleasure in seeing it over again in places of entertainment. Some exhibitors considered it was driving people from their doors.

Saving Celluloid

They had had 281 new crossovers, with a consequent saving of 21 million feet of film in a year, plus 9 million feet in other ways, a total saving of something like 30 million feet. Estimated at 2d. per foot they were saving, by their co-operation with the newsreel companies, £250,000 a year. He understood that the exhibitor who had not signed the supplementary contract was still receiving his news under the old contract, and he believed that he would continue to do so. He did not think for one moment that a news company would willingly agree to let exhibitors go without their news. They might probably be asked to sign other contracts. In any case, he did not think the renters or the newsreel companies would refuse to do business.

Personal Matters

The CHAIRMAN congratulated the members on escaping personal injury and property damage in the last big blitz on the South-West.

The CHAIRMAN thanked P. Myott, on behalf of the Council, for the cheque of £57 1s., raised at a Torquay dance, which he and J. Harman had arranged for the C.T.B. Fund.

The Branch unanimously decided to retain W. Pickles, J.P. (Buckfastleigh), on the membership roll, several members speaking of the good services he had rendered the Branch and the Association generally. Mr. Pickles, it will be recalled, had his theatre at Buckfastleigh burned out, and he is finding great difficulty in getting a new hall.

E. V. Glenister, circuit manager, was congratulated on his new appointment in London, and a welcome was extended to his successor, A. E. Brock.

PLANNING COMMITTEE POSSIBILITIES

West Country Exhibitors' Attitude

THE proposed new "Policy" Committee for the Association and the K.R.S. idea for the new grading of films were outstanding matters for discussion and criticism at the monthly meeting of the Devon and Cornwall Branch, which, by the way, is one of the largest Branches in the Kingdom. Leslie G. Hill presided.

Introducing the matter of the new "Policy" Committee, the CHAIRMAN said that the General Council had accepted the principle, but that there was the question of its composition. There was also some difference of opinion as to what should be the correct title of the committee, some objecting to the word "Policy."

C. P. Metcalfe, who had moved its appointment, said he did not attach very much importance to the title, the chief thing being the idea. He wondered whether Mr. Metcalfe felt the same way about it to-day.

Its Immediate Purpose

To his (Mr. Hill's) way of thinking, the title "Policy" did not convey a true reflection of the work the new committee would be called upon to do. He thought that the suggested name "Policy Committee" had already done a great deal of harm to the idea throughout the country.

Some members might feel that the introduction of the new committee, with such a title, would be indicative that in some way or other it was going to usurp a great many of the powers of the General Council, and of the two committees that were already in being. On the other hand, it was felt that such a committee as that outlined by Mr. Metcalfe could be made to play a very important part in the affairs of the Association.

The word "liaison" had been mentioned, and this word, in connection with the committee, would convey the suggestion that the new body would have some sort of direct liaison work with outside bodies, but he gathered the impression from Mr. Metcalfe's speech and from reports bearing on the subject since, that that was not going to be the true perspective of the committee.

To his way of thinking it was not so much negotiating with other bodies outside the Association as it was with strengthening the Association within its own constitution. In theory they had the L.F. and P. and the G.P. Committees directly capable of dealing with all the work coming before the General Council. The last named had representatives from every branch in the country as well as the officers, and the other was composed of representatives from each of the major circuits and seven selected members.

In theory these committees, together with the General Council, were perfectly capable of dealing with all the business coming before the Association, but in practice they found that many important decisions were made before the representative committees had had any opportunity of discussing the various proposals.

Probably a strong argument could be put up to support this in view of war time conditions, but he would say that they had an Executive of permanent officials, as well as electoral officials, to represent the Association, and probably there were occasions when decisions had to be taken quickly and by the officials.

Dangers Ahead

Decisions were made before either of the constituted committees, or the General Council, had an opportunity of discussing them. He was afraid there was a certain danger if that course were pursued without some check being taken.

He contended that if they were going to pursue established custom in regard to the new committee—that was, appointing officials and representatives from major circuits—then, he said, "Let's have nothing to do with it, because its value would be nullified from the very start."

This new committee was to cover a lot of new ground and settle many controversial problems before reaching General Council. He explained how it was proposed geographically to divide up the country for representatives, and urged that it should not *ipso facto* have officers in it.

When this new committee was formed he would suggest that the incoming vice-president be automatically the chairman of it. He would urge, too, that the name of the committee should be changed, and suggested the name should be "Planning" or "Ideas" Committee. The General Secretary would be directly in touch with any of the newer developments undertaken, and would have certain authority and opinions representing the officers of the Association.

Planning

MAURICE PRINCE (Barnstaple) agreed with the Chairman that the constitution of the committee had aroused a very considerable amount of controversy, and that was why the matter had been referred to the branches for consideration and suggestions. He thought the best title would be "Planning and Development" Committee.

But the great thing to do was to see that the best brains in the Association were utilised to produce results. There were possibilities that in the proposed new committee latent talent might be unearthed, and that men with clever brains who had not been much heard of before would come to the front and make themselves heard.

G. C. G. TAYLOR, VICTOR STEPHENS, FRANK WHEELER, H. B. MATHER and P. MYOTT, having voiced opinions similar in character to those of Messrs. Hill and Prince, the meeting resolved to support the formation of a small committee and to suggest an altered name for it, and to propose to the General Council that the chairman of the committee should be the incoming vice-president.

FRANK WHEELER said that care should be taken to see that the independents had fair representation, or they would find themselves swamped by the big circuits.

Canterbury as Film Centre ?

Following the recent statement by Dr. Hewlett Johnson (Dean of Canterbury) that the Kent city would be well suited for post-war development as a film centre, a local newspaper now reports an interview with G. M. Hollering, who is filming the story of Canterbury before and during the blitz, in which he says that he is "so pleased with the light in the area that he will probably have a studio there after the war."

It is stated that the present film will be followed by "Murder in the Cathedral," already well known in Canterbury.

Death of Kinema Manager

E. Wilson (age 42), acting manager and chief projectionist at the Regent, Middlesbrough, has died suddenly.

He served with Thompson Enterprises for 20 years. Previous to the opening of the Regent he was chief projectionist at the Palladium, Middlesbrough. He leaves a wife and two young daughters.

THREATENED INCREASED ASSESSMENTS

Edinburgh's "Cinema Sunday" Arrangements

TWO C.E.A. members of Edinburgh Section—R. M'Laughlin and Walter M'Guire—were last week elected to form the nucleus of a fighting committee in connection with a threatened increase in the assessment of city kinemas. Arrangements for this year's "Cinema Sunday" were intimated. A. S. Albin presided.

LOUIS DICKSON reported on a number of General Council matters, most of which have already been dealt with in the KINE. Referring to the committee on the policy of the C.E.A. appointed on the proposal of Mr. Metcalfe, he said there had not been a meeting of the Scottish Branch since, but the Executive agreed to support the formation of the committee. The General Council had suggested the appointment of committees on a regional basis, and that one member of the committee should represent Scotland. The Scottish Executive had agreed that he should represent Scotland. A committee of 11 had been suggested, but the subject was to be discussed at the next meeting of the General Council in a fortnight.

The Chairman said it was a great honour to the section to have one of their members representing Scotland.

Newsreels Again

Mr. DICKSON said as they knew the newsreel people had turned down their application, but the committee that negotiated the contract were firmly of opinion that they did the right thing, and in proof of that they had all signed the supplementary contract.

Two members who have not signed read letters from different newsreel companies asking them to sign and stating that unless they signed they would not get supplies. The letters were similarly phrased.

The CHAIRMAN said if nobody in Edinburgh signed it would trouble the companies to know what to do. He thought they were right to hold off entirely.

It was suggested, however, that it was most unlikely that they could have the whole city without newsreels. In that event the Board of Trade would intervene.

J. P. M'GUIRE reminded them that he had signed three months ago, and Mr. M'LAUGHLIN remarked that if the Playhouse and the Palace (Mr. M'Guire's houses) and the circuits were signing, his house (the Caley) would be the only first-run house in Edinburgh that had not signed. He thought they should get the backing of all independent exhibitors.

The feeling of the meeting seemed to be to continue the recommendation not to sign the supplementary contract.

Assessor's Attack Coming

The Secretary, WILLIAM MARCHBANK, intimated that the City Assessor telephoned him the day after their last meeting and said that he had under consideration the question of reassessing the kinemas in Edinburgh, and he wanted to give him due intimation.

The CHAIRMAN: We will have to let him know as soon as possible that we are not having it.

Mr. DICKSON said there seemed to be a pretty general move in this direction. If there were to be increased assessments because of good business, there should be a reduction when bad business came along.

Mr. M'LAUGHLIN, however, said good business, unlike the poor, was not always with them, and if they got increased assessments he was afraid they would always be increased. It would be very difficult to resist a demand for increased assessments just now, because the determining question was, What would any property let for in the open market? But if they were going to do anything they must do it in an intelligent manner. They must have all their plans ready to fight the first case that came forward, because the Assessor would not just come and say all the kinemas in Edinburgh must go up by so much per cent. He would take a few at a time.

A Fighting Committee

J. S. DUNBAR suggested that Walter M'Guire and Mr. M'Laughlin should be appointed to fight this question. It was no use a layman going up there. (Mr. M'Guire and Mr. M'Laughlin are both C.A.s.) At one time or another both had crossed swords with the City Assessor, and they knew their way about on this question.

The CHAIRMAN thought they should support them with any expenses they required.

Mr. M'LAUGHLIN said having had experience, he knew the amount of work involved, even in a single house. The Caley had had an appeal since the war started, and won; but it was very hard work. When they were all so hard pressed it was not quite fair to hand them the lot on a plate. But by all means have Walter and himself on a committee.

Useless Laymen

Mr. DUNBAR said he had suggested these two because a layman was no use. They should be allowed any assistance they required; they might even want to engage counsel.

The CHAIRMAN said they might wait until a claim was made, but they should go into this with all they had.

Mr. ALBIN said when the attack came they should formulate some policy, and perhaps call a special meeting.

It was agreed that Messrs. M'Guire and M'Laughlin should form the nucleus of a committee to deal with this matter.

"Cinema Sunday" Dates

Mr. ALBIN reported on "Cinema Sunday" arrangements, as to which he had had a meeting with Lord Provost William Y. Darling, who, he said, was warmly in favour of the effort, and had offered to give a reception to the kinema Trade in recognition of what they had done for charities. They had decided to make application similar to last year, and, commencing on September 5, open a number of houses for seven Sundays until October 17.

They proposed to cut out during "Cinema Sunday" the Garrison Kinema shows, but if the Forces were dissatisfied they would reconsider this decision.

With regard to the civic reception, they very much appreciated that friendly gesture, and they suggested that 150 members of their staffs who worked on these Sunday evenings should be invited.

Lord Provost to Speak

The last Sunday in August prior to the commencement of "Cinema Sunday" was suggested for the reception. As he did last year, the Lord Provost would speak on the opening night in one of the kinemas, probably the Playhouse.

The following are the proposed arrangements:—**Sept. 5**: Playhouse, Tivoli, Grand, Capitol, and Tollcross. **Sept. 12**: New Victoria, Roxy, Embassy, Alhambra and Victory (Portobello). **Sept. 19**: Regal, Palace (Princes Street), La Scala, Regent, and State. **Sept. 26**: St. Andrew Square, Haymarket, Gaiety, King's, and County. **Oct. 3**: New, Synod Hall, Lyceum, Eastway, and George. **Oct. 10**: Rutland, Palace (High Street), Savoy, Palace (Leith), and Astoria. **Oct. 17**: Caley, Rio, Ritz, Broadway, and Dominion.

The Salon, Blue Halls, Carlton, and New Coliseum are not opening, and Mr. PENN said he thought they showed a very poor spirit. They should at least send a small donation.

Prisoners-of-War Fund

Mr. M'LAUGHLIN reported on the Red Cross Prisoners-of-War Fund, for which a big effort was being made this year similar to last year's effort for the R.A.F. The dates had now been fixed for two weeks in September. The first week was to be Edinburgh, Glasgow, Dundee and Aberdeen, and the second week the rest of Scotland. The Central Committee suggested that they should organise local committees, because they wanted this to be a very big effort.

The target for Scotland was £50,000, which took a lot of doing. There would be collections in all the kinemas, with perhaps local celebrities helping to swell the fund. All the money collected would be retained in Scotland for the Red Cross Prisoners-of-War Fund, and they must do the utmost they could.

The CHAIRMAN: This is a fund we should support wholeheartedly. There is no doubt about that.

The following committee was appointed: R. M'Laughlin, Joseph Penn, Louis Dixon, A. C. Pinder (Kelso), J. Allan Buncle (Dunfermline), A. M. Roberts (Dalkeith), and J. P. M'Guire (Musselburgh).

Trainees

Mr. M'LAUGHLIN suggested that, as in Glasgow they were training disabled men on their return to civil life as operators, they should make inquiries as to the prospects of starting classes in Edinburgh. It would certainly be a very good reservoir of labour.

A letter was read from Mr. MacCallum, Eyemouth, stating that his dispute with the renters had been amicably settled. They had retransferred his distribution centre from Glasgow to Newcastle, and made him an allowance for the reels he missed.

Twenty-five Years On

Twenty-five years ago Frank Borzage (director) and Vera Gordon appeared as depicted in the left hand picture on the set of HUMORESQUE, in which Miss Gordon scored a huge success. Years have passed and they are together again (right) on the set of STAGE DOOR CANTEEN, which Borzage is directing for United Artists' release

Edinburgh Refusal to Meet E.T.U.

"ONLY ONE UNION RECOGNISED"

A REQUEST by the E.T.U. to discuss with the Edinburgh Section the award of the Industrial Court was rejected at last week's meeting. It was mentioned that the award referred to the Glasgow branch of the E.T.U. and the Edinburgh Section only recognised one union.

No Recognition of E.T.U.

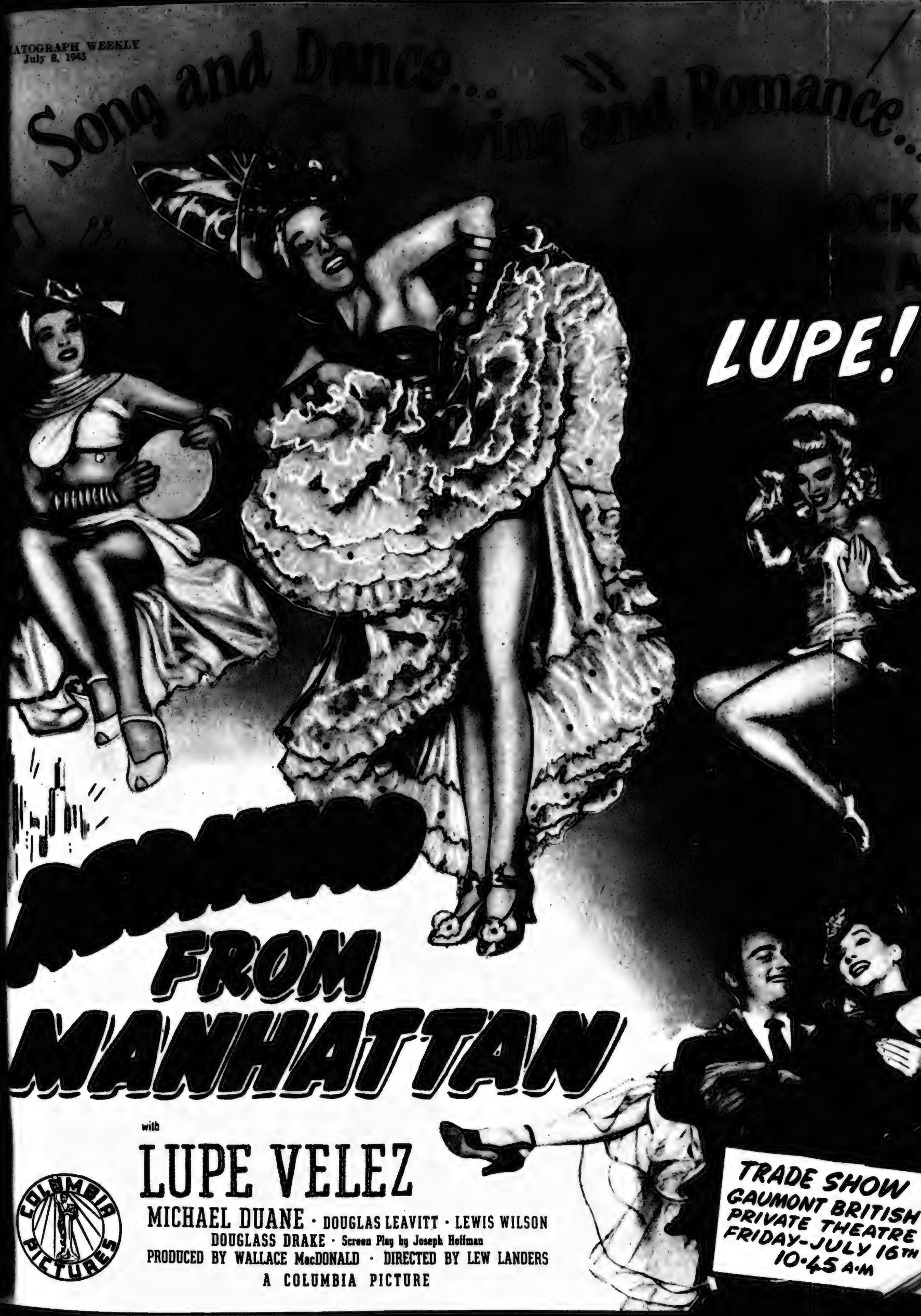
The SECRETARY read another letter from the E.T.U. It was not intended in Mr. Sullivan's original communication, the letter stated, to suggest that the Industrial Court's award of January, 1941, was not being complied with, but their desire was to have this discussed and altered, and they repeated their request to meet their representative to hear their case.

"In connection with your contention that the question of female dilution is entirely a matter for the Ministry of Labour," the letter continued, "we would respectfully suggest that this is a misconception, as the question of the introduction and regulation of any type of dilution is a question to be settled between representatives of the workpeople whose work is being diluted and the employers employing that class of workpeople. We would therefore request that at least on this question we should be heard by your association."

Mr. DUNBAR moved that the letter be allowed to lie on the table, they were still prepared to consider any case when the Industrial Court's award was not being given effect to by members. With regard to the second part of the letter, the E.T.U. were quite conversant with what was going on. In any event the Industrial Court's award was an award to the Glasgow branch of the E.T.U., and in Edinburgh they recognised only one union.

Mr. Dunbar's proposal was approved.

Arnold Pressburger, who is preparing "Hangmen Also Die," is preparing "Tomorrow Never Comes," originally directed by Frank Capra. Renee Clair will direct and U.A. will release.

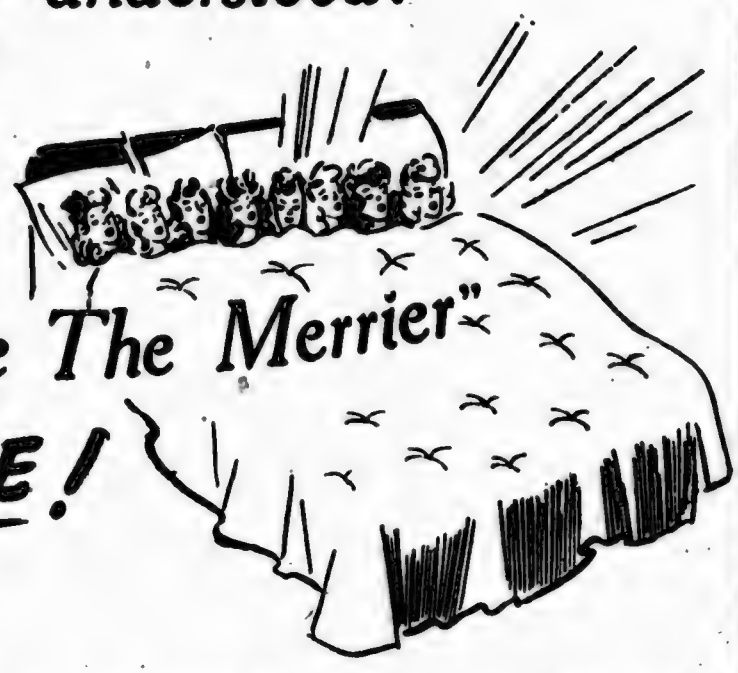

Song and Dance...
Swing and Romance...
LUPE!
FROM MANHATTAN
with
LUPE VELEZ
MICHAEL DUANE · DOUGLAS LEAVITT · LEWIS WILSON
DOUGLASS DRAKE · Screen Play by Joseph Hoffman
PRODUCED BY WALLACE MacDONALD · DIRECTED BY LEW LANDERS
A COLUMBIA PICTURE
COLUMBIA PICTURES
TRADE SHOW
GAUMONT BRITISH
PRIVATE THEATRE
FRIDAY-JULY 16TH
10·45 A·M

She saw her Patriotic Duty and she Dood it!

Shared her kitchen and bath with *two* strange men...

Did the G. Men understand?
Did her fiance understand?
Joe... that is, Mr. Carter...
did he understand?

only **DINGLE** *understood!*



only "The More The Merrier"
has a **DINGLE!**

No other picture can make this claim!

JEAN **ARTHUR** JOEL **McCREA** CHARLES **COBURN**

in GEORGE **STEVENS'**

The More The Merrier

Screen Play by Robert Russell and Frank Ross Richard Flournoy and Lewis R Foster · Story by Robert Russell and Frank Ross

Directed by GEORGE STEVENS · A COLUMBIA PICTURE

COLUMBIA PICTURES

Meet the Suspects...IN THE YEAR'S MOST GRIPPING *Mystery!*

COLUMBIA PICTURES

TIMES SQUARE

with

EDMUND LOWE

MARGUERITE CHAPMAN · JOHN LITEL

WILLIAM WRIGHT · BRUCE BENNETT · ESTHER DALE · A COLUMBIA PICTURE

Screen Play by Paul Gangelin · Directed by LEW LANDERS · Produced by COLBERT CLARK

TRADE SHOW
GAUMONT BRITISH
PRIVATE THEATRE
THURSDAY · JULY 15TH
10·45 A·M

st week Francis L. Harley and Head Office executives visited the 20th ntury-Fox offices at Wembley, rebuilt since the fire in November last. Left right: B. T. Britton (Circuits), C. Pyne (Shipping), Selby Howe (Publicity), Pattinson (Asst. Manager), F. L. Harley (Managing Director), K. Hareaves (Secretary), A. Wesson (London), Miss Noble, J. S. E. Browning ontracts), on what was once Set 2 and afterwards the film repair shops where the fire originated

C.E.A. Policy Committee

NECESSARY TO MEET POST-WAR PROBLEMS, SAYS PRESIDENT

THE principle of a Policy Committee of the General Council was accepted by the West Lancs Branch at which the ation l President indicated some of the problems which would have to be faced in the post-war period

SIDENT H. SIMPSON, who was in hair, said that in the matter of ar planning the problems which inema Trade would have to meet be no less vital than those of industries. Great changes were to pected.

ne can visualise a great flow of l to the Trade now that the a has become part of the national nd here is our great danger. The Committee which the C.E.A. pro- to set up should initiate and p a scheme that will check the le overbuilding menace and wild lation. There should be no desire eck progress, for in some areas is room for development, but that not be at the expense of the dy established kinemas.

with K.R.S. Suggested

am of the opinion that in con- ion with the K.R.S. some restrictive ne should operate to approve or applications for new kinemas."

jects to come within the scope of eration would probably include the inventions the war had produced, film, television, the position of and mobile outfits in the com- sphere. What would be the of the latter on the exhibitors' position?

ongst the reforms that must be is the abolition of the Sunday clause. What is needed is some f national Sunday licence or con- s that will banish for ever the of the local bigot.

ndations

hen the Policy Committee begins action I hope it will initiate a survey, not such an ambitious as was recently suggested, but a questionnaire to our own mem- Answers would be of inestimable particularly in the demobilisation when men and women will reinstatement and rehabilitation. at really matters at present is the best men be chosen to serve on olicy Committee, whether the num- three or thirty. The number and itution at first should not be too Room must be made for some of the able men on their return from service with H.M. Forces." Certain objections to creating new committees would be heard. If and when the Policy Committee was set up it would be helpful if they had the services of the officers of the Association. He added: "Before this thing gets going several presidents will have come and gone."

Anticipate Developments

J. F. DOBSON: At the moment it can be said the C.E.A. deals with problems only as they arise, or more often only when necessity compels action. In this respect the Association has done work of incalculable value. But it is capable of much wider scope and should have a section whose duties should be devoted to anticipating intelligently future policy and development, both scientific and economic.

Tarred with Pre-war Brush

Several members spoke in favour of the officers being *ex-officio* members of the Policy Committee. Another view was that the standing officers "are likely to be tarred with the very capable pre-war brush." Fresher opinions were likely to come from men who had not been schooled in the routine of official work—and more energetic action.

Not Plenipotentiaries

Speculating on things that might come, Mr. SIMPSON thought there might be theatres specially designed to show 16-mm. films. This new type of opposition to existing news theatres would mean that the question of siting would have to be carefully watched.

"What we have to avoid are the schemes of long-haired people who live in the clouds, and who have no practical knowledge. In my opinion, the control of speculation is the biggest problem we shall have to face. The Policy Committee will not have plenary powers," he concluded.

Decided on the proposition of J. F. DOBSON, seconded by H. R. V. ADDENBROOKE, that the formation of the Policy Committee be referred to the G.P. Committee, with the suggestion that they should have power to co-opt from the General Council.

EXHIBITORS' ATTITUDE TOWARDS C.M.A.

W. Lancs Delegate's Analysis

THAT the existence of a managers' organisation of some description will have to be either acknowledged or challenged is the view of J. F. Dobson expressed at last week's meeting of the West Lancashire Branch at Morecambe.

In his report as delegate, Mr. Dobson said it was for the C.E.A. to decide whether it would help in the building up of such an organisation on equitable lines or take the view that owing to its very complexity the organisation would not live to maturity.

"Do we not approve of the C.M.A. solely because it is a section of the N.A.T.K.E.? Would we welcome it with more open arms if it was an entirely independent body formed with the object of developing status on professional lines as a trade union organisation if so desired, he asked.

Tom O'Brien's Hurdle

"I feel that we should be fortunate indeed to find a more able or desirable representative of a trade union with whom to negotiate than Mr. O'Brien. He has the ability and training to understand the viewpoints on both sides of the table, though his sympathies may be weighted with his own colleagues.

"Mr. O'Brien already knows the real hurdle he has to overcome, and also that such real hurdle is *not* that there are within each one of the larger circuits an association formed for the furtherance of managers' interests. He is equally certain that they are not truly independent.

"Let us come into the open. Is it practicable that managers and general employees shall be members of sections of the same trade union organisation?

Managers and "Managers"

"In some instances the manager is the 'be-all and end-all' of the kinema, engaged by persons who have little knowledge of the Industry. Such a manager books the pictures, engages the staff and runs the shows and is paid accordingly.

"On the other hand, we have the manager who has no true managerial functions other than to comply with certain minor licensing requirements by his presence only—as often as not, his principal is on the spot to attend to all important matters.

"Many managers are nominee members of this Association. They hold responsible positions, some for the circuits and some for the independents, but can they sit on both sides of the table? Have we to lose the services of some of the most able of our members and has the constitution of the C.E.A. to be amended so that provision for a managers' union can be effective?

Executives

"How are we to classify executive managers whose place may be on the Council of the C.E.A. from those whom the union is to protect from our wiles? These questions will have to be answered. I suggest the General Council should examine this question, not in a negative attitude, but as one of the things to come."

One proprietor commented: "Some managers are worth all the money they get. Others, if they were paid their full value, would starve to death."

It was decided to discuss the question at the next meeting.

Quota Anomaly

Replying to F. NAYLOR, the PRESIDENT said he would see if it was possible to have reissues made in 1936, 1937 and 1938, which did not rank for quota, given a distinguishing mark in the Film Report.

JAMES ATROY asked why exhibitors should have to provide quota films against American films more than three years old. That seemed very unfair. To offset that, old British films should rank against old American films. An adjustment ought to be made.

The PRESIDENT: That point seems to have escaped notice; I have not heard it raised before.

War Films

Reactions of the public to war films formed the basis of a short discussion. The PRESIDENT said the public did not object to film stories against a war background, but what they did object to was the "blasting and bombing." Women did not like the frightening kind of films.

Secretary H. HARGREAVES and J. F. DOBSON said managers had received many complaints from patrons about the number of war films that were being shown. The criticism was not directed against the news films.

Red Cross Collections

It was reported that the Preston kinema collections for the St. John and British Red Cross P. of W. Fund realised well over £1,000, from 18 kinemas, despite the fact that there were not enough collectors. The Morecambe total was £500.

Blackpool Assessments

The PRESIDENT mentioned the receipt of information that a review was about to be made of the assessments of kinemas in Blackpool. It was decided to notify the Blackpool exhibitors of this.

Film Grading

On the question of the grading of films for percentage only as main feature, etc., and the resolution of the London and Home Counties Branch, J. F. DOBSON said:—

"There appears to be a move by the renters to break away from an understanding.

"It would be suicidal policy for exhibitors merely to pay because at the moment there was an E.P.T. complex. If they did so, something would be built up against them and the cost would come out of their own shallowing pockets."

Resolution was adopted supporting the attitude of the London and Home Counties Branch.

"BLIMP'S" RECEPTION

Enthusiasm in the Provinces

John Jacobs, general sales manager of G.F.D., has just concluded a highly successful tour in connection with the provincial Trade shows of "The Life and Death of Colonel Blimp."

His visits included Cardiff, Manchester and Leeds branches, and he reports that the reception given to the picture was terrific. In every instance the conclusion of the film was greeted with enthusiastic applause—a great and unusual tribute—and special praise was handed to the three stars, Anton Walbrook, Deborah Kerr and Roger Livesey, for their magnificent performances.

Although Mr. Jacobs was unable to be present personally at the viewings at other branches, reports he has received indicate that everywhere the verdict is unanimously the same—that "Blimp" is perfect entertainment. G.F.D. will release this Technicolor winner on July 26.

A PUBLIC FILM TRUSTEE AS MONOPOLY CURB

The *Economist* Discusses the Rank Problem

THE possibility of curbing the growth of the monopolistic tendency in the British Film Industry is discussed in the current issue of the *Economist*, and the suggestion is made that while present activities of J. Arthur Rank may not be without benefit to the Industry, safeguards are advisable to ensure their continuity in the public interest.

DOES experience across the Atlantic provide any parallel to the problem of film and kinema monopoly, now being dealt with by the Board of Trade in this country?

The current issue of the *Economist* suggests that the answer is yes.

In America, following proceedings in 1940, the Department of Justice asked for a complete separation of distribution from exhibitors.

The outcome was not a clear-cut decision as legal separation would have involved special legislation. But there was a "consent decree" by which the American industry was put on probation for three years.

The decree regulated the method of trading between producers and exhibitors which, in effect, has largely restored the latter's independence.

Government Action

It is generally agreed over here that in view of the "public interest" involved, the Board of Trade, which has already intervened, must eventually make more definite arrangements than those existing.

The present arrangement seems to be a "gentlemen's agreement" between Mr. Rank and the Board of Trade.

"Not all the arguments are on one side," says the *Economist*. "The curse of the kinema industry in this country has been its chaotic finance, and it may be that to have a strong man with large independent resources in command is just what is needed to bring it to full health."

"But to leave the matter with an expression of trust in Mr. Rank's good intentions—or even to put him on notice that he must be of good behaviour—is hardly enough," continues the *Economist*.

The writer suggests that it is difficult to see exactly what the authorities could do. "To compel a dissolution—to bust the Rank Trust—would be a novelty in British procedure. And who could be found to buy the fragments?"

Public Trustees

After discussing the possibility of enlarging the functions of the Film Council, or of some other publicly appointed body, which are dismissed on the grounds that the Industry lends itself even less than most to government by committee, and also putting aside nationalisation as "unthinkable," the article suggests as a solution, the appointment, by consent of Mr. Rank, of a body of Trustees for the public interest.

It is suggested that this body should have no executive functions or financial responsibility, but would have the right to the fullest knowledge of Mr. Rank's actions.

"And if at his death or before," concludes the writer, "Mr. Rank would transfer the ownership of his holdings to such a body, he would make himself the benefactor, on a very large scale, both of the Industry and of the community."

WARNER BROS.' NEW FINANCING

Arrangements Completed

The directors of Warner Bros. have completed arrangements for new financing amounting to $23,000,000, under which the company is to obtain $15,000,000 from a group of banks.

Commitments have also been entered into for the private sale on or before September 15 of $8,000,000 of 4 per cent. Serial Debentures, maturing half-yearly from December 1, 1949, to June 1, 1953.

The proceeds of this financing, together with other company funds, will be used to pay bank loans amounting to $5,500,000; all 6 per cent Debentures due in 1948 in principal amount of $10,139,500, and 99,397 shares of Preferred stock outstanding.

After September 1, 1943, the outstanding capital will consist solely of 3,701,090 shares of Common stock.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord.	63/6	— — /6
Assoc. Brit. Pic. Corp. 5/- Ord.	15/-	— — /3
,, 6% Pref.	23/9	— — /4½
,, 4½% Debs.	£102½	— 20/-
A.P.P.H. Ord.	19/6	— — /7½
Brit. & Dom. Films £1	3/10½	+ — /3½
Brit. Lion 7½% Pref. 10/-	11/3	+ — /3
Capital Prov. News 5/-	4/3	—
Cine. Television Dfd. (6d.)	6/-¾	— — /2½
Dufay-Chromex 5/- Ord.	4/-	— — /3
Gaumont British Ord. 10/-	14/6	— — /6
,, "A" Ord.	7/-	— — /3
,, 5½% 1st Pref.	19/6	— — 1½
,, 4½% Debs.	£100	—
General The. Prefd.	12/6	—
,, 6½% 1st Mort. Deb.	£102½	—
Mdc. Tussaud 1/- Def.	1/8	+ — /-¼
,, £1 Prefd. Ord.	15/9	+ — /3
Moss Empires £1 Ord.	35/3	+ — /6
,, £1 Cum. Pref.	21/-	—
Odeon 5/- Ord.	16/6	+ — /6
,, 6% Pref.	21/-	—
,, 5% Debs.	£101½	+ 10/-
P.C.T. 10% Cum. Pref.	31/9	— — /3
,, Cum. "A" Pref. £	28/6	—
,, Cum. "B" Pref.	28/6	+ — /9
,, Const. 7% Pref.	25/7½	—
Scophony	3/1½	— — /1½
Sound City (Films) 6% Pref.	7/-¾	—
Stoll Th. Corp.	10/3	— — /3
Twentieth Cent. Ord.	1/-	—
,, 6% Pref.	3/6	—
Union Cinemas Ord.	2/6	—
,, 1st Pref.	19/6	— — /3
,, 2nd Pref.	18/6	— — 3

£1 shares unless otherwise stated.

PROPOSED SCHEME OF ARRANGEMENT

London and District Cinemas, Ltd.

Mr. Justice Simonds, in the Chancery Division, on July 5, heard a petition by London and District Cinemas, Ltd., for sanction to a scheme of arrangement between the company and its debenture holders, unsecured creditors and shareholders, and for confirmation to a reduction of the company's capital.

T. D. D. Divine, for the company, said its capital was £250,000 in 1,000,000 5s. shares. Of these 640,000 were issued and fully paid. The debenture stock authorised was £160,000, and it was secured by a trust deed dated December 23, 1936, which contained a specific charge on the company's freehold and leasehold kinemas and a floating charge on the undertaking. The stock was repayable on or before December, 1968, and there was a provision for a cumulative sinking fund of £2,400 a year. There had been default in payment of the sinking fund and of the interest on the

Continued on page 34a

MORTGAGES, CHARGES AND SATISFACTIONS

MORTGAGES AND CHARGES

North West Durham Cinemas, Ltd., The Picture Hall, Rowlands Gill, co Durham.—Further charge on land and kinema thereon at Rowlands Gill, co. Durham, dated June 11, 1943, to secure £500. Holders: Mercantile Building Society (Incorpd.), 25, Northumberland Square, North Shields.

Academy Cinema, Ltd., The Sheiling, Cranleigh Avenue, Rottingdean.—Mortgage or charge on two arc lamps, dated June 15, 1943, to secure £80. Holders: Film Traders, Ltd., Canada House Norfolk Street, W.C.2.

Ambassador Film Productions, Ltd., 179, Wardour Street, W.1.—Particulars filed of debentures for not more than £2,500, authorised May 21, 1943, the amount of the present issue being £2,056.

Premier Distribution, Ltd., Film distributors, London, W.1.—Two debentures, each ranking pari passu with the other, both registered June 9, 1943, to secure £3,500 and £1,500 respectively. Holders: C. Pattinson-Knight, Northwood, Herts; and others.

New Realm Pictures, Ltd., 84, Wardour Street, W.1.—Debenture, dated March 5, 1943, to secure all moneys due to the chargee (Geo. F. Chaplin, 93, South Street, Romford). (Registered June 15, 1943, by permission of the Court.)

SATISFACTIONS.

Hayes Cinema, Ltd., 67, Station Road, Hayes, Mdx.—Satisfaction in full on May 3, 1943, of charge dated August 12, 1931, and registered August 21, 1931, securing all moneys due or to become due from the company to Barclays Bank, Ltd.

Princes Theatre (Bristol), Ltd., 18, St. Nicholas Street, Bristol.—Satisfaction in full on May 31, 1943, of debentures authorised February 19, 1913, and registered March 6, 1913, securing £12,000.

DESPITE HEAVY TAXATION

Sheffield and District Pays 10 per cent. and Bonus

AFTER providing for taxation, repairs and renewals, and war damage insurance, last year's profits of the Sheffield and District Cinematograph Theatres, Ltd., amounted to £8,2[illegible]5.

The directors recommend a dividend at the rate of 10 per cent., less tax, and a bonus of 2s. per share, carrying forward £8,459. This was approved at the annual meeting of shareholders held on Wednesday.

F. W. Scorah, who presided, said he did not know whether people really appreciated what kinemas were doing for the national effort in these days. They should bear in mind what the contribution amounted to.

£59,000 in Taxes!

The Sheffield and District Cinema Theatres, Ltd., with a capital of £52,000, in one year paid in excess profits, income-tax and other direct forms of taxation something in the region of £32,000, and when they added to that the Entertainment Tax, amounting to about £27,000, it would be seen that in one year they made a contribution amounting to more than its capital. If that was going on throughout the kinema world, then he thought this fact was entitled to some appreciation.

The call-up of staff made things exceedingly difficult, but their theatres had carried on very well indeed, and as far as he could judge employees were satisfied with the terms they received.

Agitations about increase in wages rarely affected their workers, because, if anything, they were paid on the top side; it was realised that if they wanted good service they must pay for it.

Turning again to the balance-sheet, Mr. Scorah said 1942 was a good year, but the receipts in 1943 showed an increase. It was fortunate the country had a reasonable Excess Profits standard which meant ability to pay a dividend to shareholders. Everything considered, a dividend of 10 per cent. and a bonus of 2s. per share was a good return.

Well Prepared

Before the war their properties were kept in a good state of repair, so that they could now stand a period of three or four years when repairs were practically prohibited. As far as they could they had provided for the time when the places could be thoroughly redecorated and put in the condition in which they would all like to see them. Even now they were not at all bad.

In some theatres they suffered a little through undisciplined youngsters, who seemed to find a delight in doing damage wherever they went. At one, something like twenty seats a week had to be repaired.

Mr. Scorah added that since the end of the last financial year and up to the present time the receipts were equal to those of last year.

The dividend recommendation was approved, and J. P. Hunter was re-elected a director.

NEW PRIVATE COMPANIES

G.C.T. (Barnes), Ltd.—Registered June 18. Capital, £100 in 100 shares of £1 each. Theatre, kinema and skating rink proprietors. Secretary: Miss J. A. Williams. Registered office: 5, Stratton Street, W.1.

G.C.T. (Belmont), Ltd.—Registered June 18. Capital, £100 in 100 shares of £1 each. See G.C.T. (Barnes) Ltd.

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BRITISH LION'S LATEST GROUP

Six Fine New Republic Films

BRITISH LION has six interesting Republic pictures scheduled for Trade-showing during the ensuing fortnight. Comprising a comedy, two mystery dramas, a romantic musical and two fanfared Westerns, the group promises to live up to, and enhance, the reputation for fine quality product which recent Republic pictures have gained for the company.

Predominant popular interest, among this new batch, will centre round the reappearance of that most popular comedy team—Joe E. Brown and Judy Canova—in what is expected to prove their greatest laughter-maker to date, "Chatterbox." Both popular and Trade interest will also run high in anticipation of "Idaho," the first of Roy Rogers' gold medal productions to be screened for the Trade in this country.

The complete Trade-show time-table is as follows:—

Tuesday, July 13, Studio One, 10.45 a.m., **Chatterbox.**

Wednesday, July 14, Rialto, 11 a.m., **Idaho.**

Thursday, July 15, Studio One, 11 a.m., **Tahiti Honey.**

Friday, July 16, Studio One, 11 a.m., **Mantrap.**

Monday, July 19, Rialto, 11 a.m., **Secret Motive.**

Tuesday, July 20, Rialto, 11 a.m., **Ridin' Down the Canyon.**

Joe in a Jam

In "Chatterbox" Joe E. Brown and Judy Canova are teamed once more, this time in an amusing parody of the recent fashion for singing cowboys. Joe is seen as a radio "rough-rider" whose gallant feats of horsemanship are supplied by the sound effects department. Majestic Pictures sign up Joe and all the Hollywood press forgather to herald his arrival. Joe gingerly mounts a horse to have his photograph taken, but dismounts in an unconventional manner when the horse is startled. Judy Canova, a ranch hand, spectacularly saves Joe from being trampled. Joe's stock as a cowboy falls as sharply as Joe himself had done, but the studio decides to go ahead with the picture, making Judy the star and cashing in on the wide publicity gained by her saving Joe from probable death.

Judy is reluctant to act in films, and is only secured for the part by a subterfuge on Joe's part, in which he tells her a sob story about needing the money which he will earn from the film to support an aged and infirm mother. The film goes ahead in a most alarming manner, until Judy finds out that Joe's story was simply an invention. In order to convince Judy of his *bona-fides*, Joe masquerades as his mother, and produces some side-splitting clowning.

Seven musical numbers in the picture include two new hit tunes which will soon be heard in this country. "Chatterbox" was directed by Joseph Santley from the screenplay by George Carleton Brown and Frank Gill.

Western and Musical

"Idaho" is noteworthy as reputedly the first wholly western picture of its calibre to be shown in this country. It is the embodiment of Republic's policy of capitalising Roy Rogers' enormous popularity by making his pictures acceptable to a wider public. The picture was allotted a shooting budget well over the million-dollar mark, and associate producer-director Joseph Kane was given all conditions recondite to the production of a film of outstanding merit. American critics have already spoken highly of its story and production values, and have corroborated the wisdom of Republic in providing Roy Rogers with opportunities outside the customary western sphere.

In "Idaho," Rogers is seen in the part of a State Ranger, warm friend of Judge Grey, a reformed ex-convict, who makes a hobby of reforming wayward youths from the boy-gangs of distant cities on his J-bar ranch.

Tahiti Triangle

Simone Simon, the exquisite French girl whose delightful performance in "Lac Aux Dames" places her among the ranks of the never-to-be-forgotten, is the star of "Tahiti Honey." In a sarong that looks like an idea that Molyneaux had but could never quite describe, Simone sways through palm trees and tropical moonlight in a way that might well keep an audience's mind off the story. The story, however, is strong and amusing. Dennis O'Keefe runs a dance band in Tahiti. Simone is a night-spot singer. The band needs a lady vocalist, but the band-boys are averse to "canaries" on principle, as they regard them to be very unlucky. Simone joins the band when Dennis promises her that she will return to New York with them when they go; but the boys think Simone will be dropped before they sail.

Friday's Two

In contrast to the lighter atmosphere which pervades the earlier part of the week, Friday is given over to drama. "Mantrap," featuring Henry Stephenson and Dorothy Lovett, is a mystery drama. Stephenson is seen, as an octogenarian, retired Scotland Yard man, who is called in by the American police to solve a murder. In the view of the police, the murder is perfectly straightforward and presents no mystery whatever: Stephenson is only called in as a courtesy gesture in view of his fine past record. The old man gets down to the case and unearths a few details that alter the whole complexion of the affair. By an ingenious chain of deduction he reveals a most extraordinary scheme which, but for his intervention, would have succeeded.

Roy Rogers and Virginia Grey in a scene from IDAHO, Republic's super Western drama with music

In "Secret Motive," a chain of murders, all committed by means of a hypodermic syringe, take place, under similar circumstances. John Abbott is chillingly sinister as the murderer who runs a tobacconist's shop where eerie things happen. Mary McLeod, a billetee in the flat above the shop, gives a polished dramatic essay in bewilderment and terror. Abbott is captured and brought to trial, whereat the motive for his killing is revealed.

Brains, Brawn and Music

Roy Rogers stars once more in "Ridin' Down the Canyon," the plot of which centres round a "dude" ranch, Lariat Lodge, whose manager secretly guides the activities of a gang of rustlers. When the gang steals some horses from a pretty girl ranch-owner her nine-year-old brother sets out to seek help from Roy and The Sons of the Pioneers. Although heavily outnumbered, Roy and his pals match brain and brawn against the rustlers, and in a series of bruising, rough-and-tumble battles, restore law and order to the district.

In addition to comedian George "Gabby" Hayes and the Sons of the Pioneers, Roy Rogers is supported in "Ridin' Down the Canyon" by a splendid cast which includes Linda Hayes, Dee "Buzzy" Henry, James Seay, Addison Richards, Lorna Grey, Forrest Taylor, Roy Barcroft and Hal Taliaferro.

Judy Canova as Judy and Joe E. Brown as Rex, in CHATTERBOX, a Republic picture (British Lion)

Blackface "Bing" in Technicolor

PARAMOUNT TO SHOW "DIXIE"

BING CROSBY, Hollywood's No. 1 minstrel, makes his stellar debut in Technicolor as Daniel Decatur Emmett, America's first blackface minstrel, in Paramount's "Dixie," which is to be screened in the near future.

The picture tells the story of Dan Emmett, who wrote "Dixie" about 1860 and saw it become the rallying song of the Confederacy during the Civil war. New Orleans during its most colourful days is the setting of the film, in which Crosby sings the title number plus seven new songs by Johnny Burke and Jimmy van Heusen.

This is one of the year's most important musicals, and Bing Crosby is co-starred with Dorothy Lamour, with Marjorie Reynolds, Billy De Wolfe, Lynne Overman, Raymond Walburn and Eddie Foy in support. Edward Sutherland directed.

The First Minstrels

It was in 1843 that the original Emmett joined with three of his friends — "Hamhock" Whitlock, "King of the Banjo Players"; Frank Brower, expert on the bones; and Dick Pelham, tamborinist—to form the Virginia Minstrels, the first group to perform publicly in blackface. From this quartette stemmed a long line of minstrels who became America's favourite entertainers for 50 years.

Dorothy Lamour, tight waist and hoop skirts of the period, plays a New Orleans belle who is the keeper of a boarding-house for deadbeat actors. Marjorie Reynolds plays Bing's romantic interest.

Authentic Staging

In directing the minstrel show sequences Sutherland followed the authentic staging of the original minstrel shows, with a semicircle of flashy "coons" in their gaudy frock-coats and fancy trousers as background for the principals. High in the centre of the top rows sits Raymond Walburn as the interlocutor, who feeds gag lines to the end men, Crosby and De Wolfe, between songs and dances, with chorus and tambourine effects by the ensemble.

Councils Appeal for Kinemas

Local Councils in the Amble Area are urging that permission be granted to allow Amble Kinema, which was burnt out in December, 1940, to be rebuilt.

The Ministry of Works may grant permission. Capt. G. C. Grey, M.P., is supporting the plea for a special concession.

H. Telford Brown, of the Capitol, Sheffield, appeared as guest artiste at the Major, Edwinstowe, on Sunday last at a "Wings for Victory" concert. Mr. Brown appeared as an illusionist, an act that he has performed in many parts of the country. Leonard Henry, of wireless fame, was on the same "bill." The concert was a big publicity effort to raise sufficient to buy a Mosquito 'plane.

.A.T.K.E.'s FEAR OF MONOPOLY

ictators Not Wanted

"N the kinema Trade there are on the horizon signs dictatorship. You have in nt of you the growing rtent of monopoly, which, nless checked, will drive this dustry into the hands of State control."

saying that, he was speaking some knowledge of the facts, T. O'BRIEN, general secretary the N.A.T.K.E., when he ressed the Society of Cinema- ans at the Regal, Manchester. Friday. He spoke on the theme rsonal Impressions of Negotia- and Negotiators."

his threat of monopoly con- ed the workers, he said. They to face the fact that if the ent tendency developed three- rters, if not more, of the kers of all grades—in theatres, ic-halls, kinemas, studios, dis- tion depots, equipment com- es and manufacturing sub- aries—would be controlled and inated by one concern. That a serious position.

We hoped that protests which unions have already made will the effect of causing the ropriate Government Depart- t to interest itself actively in prevention of the growing ency towards monopoly.

Independent

The independent exhibitor had a com- interest in the general problems that ted the community. He was an vidual struggling for existence. opolies or aggregations of capital to oy the life's work and the savings e small man was economic dictator-

tics and Economics

t is no use fighting the dictator- of the Nazis and Fascists in order bring about political freedom if sell ourselves to economic or com- cial dictatorship. Political freedom economic security are, or should ynonymous."

ons in Bargaining

scussing the task of negotiators, Mr. ien said their watchword was com- ise. Negotiators sat around a table opposing and conflicting views, ghts and policies, which they sought econcile.

nning through all these negotiations, e apart from the merits of the ter under discussion, the one charac- tic which was shared in common by sides was suspicion. The first task egotiators was to remove that ele- t and to substitute for it mutual ect and co-operation.

nts of View

mployers had to recognise that em- ees made a substantial contribution he success of the Industry; employees to realise that without skilful and ent direction there could be no pros- y.

Subtlety

In negotiations, the C.E.A. leaders ess a subtlety of brain with which industries can compare. My in- sts and work take me far and wide in ical and other affairs, but, without g unduly flattering, I will say that an organisation of employers the A. is in the front rank for skill, dex- y, sagacity and patience in negotia- .

The C.E.A. has men who have to be admired and respected. I do not refer only to what might be termed the permanent officials. I refer to men who have never had previous experience in regard to the settlement of labour problems." Among those named by Mr. O'Brien were W. J. Speakman, E. J. Hinge, J. Brennan, T. S. Dawson, Col. S. K. Lewis.

Mr. O'Brien recalled the war bonus negotiations, when the G.C. met at Liverpool in the Spring. "Never before have I experienced a negotiator with such personal charm—personality oozed from him—who convinced me of your extreme poverty, as Bill Speakman did."

Had the war bonus negotiations failed, the effect would have been bad on all sides. The negotiations finished very satisfactorily. Each side was convinced that it had "bested" the other.

A Testimonial for S.K.

This is what O'Brien said of Col. Lewis: "He exercises guilelessness and charm in a manner that reminds me of the dentist who injects a serum into the gum before he proceeds to extract a painful tooth."

Look Ahead

Mr. O'Brien considered it was time the trade got down to what everyone was calling post-war planning. Of course, they could post-war plan themselves out of existence. There could be no going back to the pre-war days of building kinemas at every street corner, 2d., 3d or 4d. matinées at the expense of the workers, bargain matinées, etc. These had to go by the board.

In his opinion, organised entertainment in this country was on a too cheap basis.

W. GORDON SMITH, who proposed a vote of thanks to Mr. O'Brien, complimented him on an address which was "outstanding in the history of Cinematurians."

BERT. STANLEY proposed the toast. "Absent Friends."

Collection for C.T.B.F. realised £3.

Sir GORDON CRAIG has consented to give an address to the Society, but not before September.

Rags Ragland, Red Skelton and Sig Arno in DUBARRY WAS A LADY, which M-G-M is Trade showing on Wednesday, July 14

N. Wales Exhibitors

MEET N.A.T.K.E.

North Wales exhibitors held a special meeting at Colwyn Bay a few days ago to discuss with T. O'Brien, of N.A.T.K.E., proposal that a schedule of wages and working conditions should be drawn up for kinema employees in the scattered North Wales territory. Here there are many public halls which are only occasionally used as kinemas. A sub-committee of exhibitors was appointed to consider the union's application. The meeting was a very cordial one.

TRADE TRIBUTE TO A. S. ALBIN

PRESENTATION ON HIS MAJORITY

A. S. ALBIN, who has been chairman of the Edinburgh Section of the C.E.A. for 21 years, and probably a good deal longer—there is no minute of his election—was at last week's meeting presented with a wallet of notes to the value of £150 in recognition of his long service.

The presentation was made by Louis Dickson, the doyen of the section, who has been in the Trade since 1899. The response to the letter sent out to exhibitors was, he said, a remarkable tribute to the popularity of their chairman. Mr. Albin had been called the Peter Pan of the Scottish Branch. He might have grown up, but he had never grown old, and looked about the same as when he first knew him about 21 years ago.

He entered the business in the West and came to Edinburgh by way of Hawick in 1917. The Edinburgh Branch was formed in 1912 at a meeting which he attended in Dowell's Rooms, and during the war when the Scottish Branch was formed it became the Edinburgh Section. There had only been two chairmen—the late Bailie R. C. Buchanan and Mr. Albin—and that was a record for any branch or section of the C.E.A. They hoped he would long continue chairman of the section.

"The Best Section"

Mr. Albin said he first heard of this when a donation came to him from Newcastle, the subscriber asking him to pass it on to the treasurer. There had been subscribers from as far south as London, from renters, from travellers and from exhibitors far and wide in the Association, but best of all from his own section.

"I have just done what I felt I should do," said Mr. Albin. "There has been nothing artificial about me. I have just tried to carry on." The excellent average attendance at their meetings, the high level of their discussions, and the fact that many of their proposals had been adopted by other Branches were the reasons why he always maintained the Edinburgh Section was the best section in the whole Association. They certainly got the best reports in their Trade papers.

There had been 66 subscribers, and he would be 68 next month. Many of the subscribers he had forgotten and one or two he had never met. Out of his 68 years the 21 as chairman of this section had been the best, and this thing, he said, lifting the wallet, will make to-day the best of the 21 years. If it had not been for Hitler and his gang of murderers they would have had a different kind of celebration, but when they paid the penalty of their crimes and we were once more at peace he would try to reciprocate this remarkable demonstration of good will.

"CROWN OF THE YEAR" M. of I. Release for July 19

The Ministry of Information monthly release (which will be played in Grade A Theatres on July 19) will be "Crown of the Year."

"Crown of the Year" is a story of the 1943 harvest. Since the beginning of the war over three million acres have been added to the area under corn in this country and this year's corn harvest will be the biggest in its history.

The film shows how the farmer copes with this—the crown of the year, and the busiest time in a farmer's busy life. There is the ordinary work of the farm to be carried on, the weather has to be carefully watched, and everything has to go as near to a timetable as the weather will allow; at the same time he has to be making his cropping plans for the next twelve months.

Harvest time is a busy time under normal conditions, but with the additional acreage, the shortage of labour, and extra duties, such as fire-watching and Home Guard—the ordinary citizen's duties apply to farmers—make the job of getting in the harvest one in which young and old take a hand.

"Crown of the Year" was made by Verity Films for the Ministry of Information.

Margaret Lockwood and James Mason in a scene from Gainsborough's THE MAN IN GREY, which G-F-D is Trade showing on Wednesday, July 14, at Leicester Square Theatre

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Arizona Cyclone (G.F.D.-Universal)—American.	57 min. (U)	Johnny Mack Brown, Fuzzy Knight, Nell O'Day.	Hell-for-leather outdoor comedy melodrama. Story, cast and staging adequate	Useful Western support for industrial element and youngsters.
Boss of Big Town] (Pathe)—American.	63 min. (A)	John Litel, Florence Rice, H. B. Warner.	Robust romantic melodrama describing the breaking up of a food racket. Story actionful, characterisation convincing and climax exciting.	Good popular programme. Should not harm youngsters.
Clive of India (20th Century-Fox)—American.	95 min. (A)	Ronald Colman, Loretta Young, Clive Brook.	Romantic drama of the rise of Clive to ruler of a great country. Heart interest; fine acting and treatment.	Of outstanding interest to all, especially to family and juveniles.
Crazy to Kill (M-G-M)—American.	89 min. (A)	Lionel Barrymore, Van Johnson, Donna Reed.	Medico comedy drama, the latest of the Dr. Gillespie series. Story sketchy, but acting very good and convincing.	Good general programme. Safe for the family.
Five Graves to Cairo (Paramount)—American.	96 min. (A)	Franchot Tone, Akim Tamiroff, Erich von Stroheim.	Gripping adventure melodrama, turning on the Desert campaign. Story intriguing, thrills and star value big.	Excellent general booking. Should not harm youngsters.
Girl in Overalls, The (M-G-M)—American.	86 min. (U)	Ann Sothern, James Craig, Jean Rogers.	Boisterous "Maisie" triangle comedy, set in a war-time aircraft factory. Plot obvious, but star in irresistible form.	Good comedy bet for the masses and family.
More the Merrier, The (Columbia)—American.	103 min. (U)	Jean Arthur, Joel McCrea, Charles Coburn.	Delightful romantic comedy set in wartime Washington. Acting brilliant, direction resourceful. Feminine appeal irresistible.	Excellent general booking. Good for the family.
Yanks Are Coming, The (Pathe)—American.	64 min. (U)	Mary Healy, Henry King, William Roberts.	Light-hearted U.S. Army romantic comedy musicale. Story thin, but stars versatile and numbers tuneful.	Agreeable second for the populars. Safe for the family.

REVIEWS FOR SHOWMEN

The More the Merrier

Columbia. American (U). Directed by George Stevens. Featuring Jean Arthur, Joel McCrea and Charles Coburn. 9,365 feet. Release not fixed.

DELIGHTFUL romantic comedy, set in bustling war time Washington, telling how a knowing old man straightens out a working girl's complicated love life. The play depends on dialogue, characterisation and situation rather than story strength for its laughs and heart throbs, but its detail is so good, its charming and intimate love interest so tactfully handled, its quips so telling and its atmosphere so novel and refreshing that, long as it is, there is no fluctuation in the high quality of its entertainment. Easily the comedy of the year; moreover, a great woman's picture. Excellent general booking, a box-office certainty.

Story.—Benjamin Dingle, a wily old gentleman, comes to Washington to attend a conference on the housing problem. He finds the city congested, but answers an advertisement put in the local paper by Connie Milligan, an attractive working girl, for a girl companion to share her apartment, and talks her into accepting him. Joe Carter, a manly aviation expert with the rank of sergeant, arrives in the city on a special mission and also answers Connie's advertisement. In her absence Dingle comes to the door and lets Joe share half of his half of the apartment.

Connie protests at the overcrowding and the following day Dingle moves out. By a coincidence, Charles Prendergast, Connie's pompous, middle-aged suitor, is on the same committee as Dingle. Dingle soon sees that Joe and not Prendergast is the right man for Connie and he sets to work to bring the youngsters together. His methods are, to say the least, unorthodox, but they nevertheless prove highly successful in the end.

Acting.—Jean Arthur is a charming, spirited and provocative Connie; she plays her part perfectly. Charles Coburn is equally good as the irascible, conniving and big-hearted Dingle, and Joel McCrea acts with commendable restraint as Joe. The three make a delightful team. Richard Gaines, Bruce Bennett, Frank Sully and Don Douglas, too, do well.

Production.—The tale, which exploits to the full the fact that there are eight women to every man in Washington and not nearly enough accommodation for either sex, tempers satire with whimsy, but never allows the quizzical to take the edge off its piquant basic love interest. The grouping of the main characters in a small apartment may not be strictly in accord with propriety, but it does promote gay and charming sentiment and good fun. The fact that it succeeds in skating on thin ice so gracefully is a sterling tribute to its characterisation, direction and showmanship.

It is a great comedy proposition for the masses, and an even greater one for those who are prepared to exercise their imagination. Big title and star values and irresistible feminine angle underline one of the biggest box-office certainties to date.

Points of Appeal.—Gay, intriguing and charming story, brilliant characterisation, clever direction, sparkling dialogue, irresistible feminine angle, good title and big star values.

Crazy to Kill

M-G-M. American (A). Directed by Willis Goldbeck. Featuring Lionel Barrymore, Van Johnson and Donna Reed. 8,003 feet. Release not fixed.

MEDICO comedy melodrama, a new Dr. Gillespie adventure, taking the form of a hospital scrapbook. There are four stories in one, but the lot does not amount to anything profound. Moreover, the one from which it gets its title barely justifies such arresting billing.

But it has variety, human appeal, a tense climax, and, above all, a friendly air. It is these qualities, together with obvious title, star and series values, which prompt us not merely to give it the benefit of the doubt, but confidently recommend it. Good "programmer," particularly for family and industrial halls.

Story.—Leonard Gillespie, irascible but big-hearted chief medical officer of the hospital believes Roy Todwell, a convicted murderer, to be insane, and, for the safety of Mary Bradburn, Todwell's former fiancée, determines to have the unhappy youth transferred to an asylum. While Gillespie is preparing his case for the prison board an epidemic of erysipelas breaks out in the children's ward. Randall Adams and Lee Wong How, two students competing for the position of Dr. Gillespie's assistant, lend a valuable and welcome hand. They also help Gillespie bring back the will to live to a young soldier who had lost both legs at Pearl Harbour.

Despite their full days, Adams finds the opportunity to court a particularly attractive nurse. In the process of time the side issues are satisfactorily ironed out, but the final problem, that of placing Todwell where he best belongs, is eventually solved in an uncertain manner by the man himself.

Acting.—Lionel Barrymore turns in a holding and ingratiating performance as Dr. Gillespie, and Van Johnson, Keye Luke, Almira Kruger, Donna Reed, John Craven, William Lundigan and Marilyn Maxwell, a ravishing blonde, furnish enthusiastic support.

Production.—The homicidal mania of Todwell gives the play a promising start and a sensational climax, while the heroic tale about the legless soldier's triumph over his cruel affliction, the clever acting of the children in the sick ward sequence, the spirited professional rivalry of Adams and Lee Wong, and the brief, yet glamorous, interludes dedicated to Adams' chequered love life fill in the middle.

The alternation of comedy, pathos romance medicine and melodrama is not always smooth, but the natural acting and authentic hospital atmosphere do much to flatten out the bumps. The whole is somewhat long, but agreeable, and entertaining Dr. Gillespie. Obviously the right prescription for popular halls.

Points of Appeal.—Crowded, if sketchy story, very good characterisation and atmosphere, human angle, arresting title, and star and series values.

The Girl in Overalls

M-G-M. American (U). Directed by Norman Z. McLeod. Featuring Ann Sothern. James Craig and Jean Rogers. 7,765 feet. Release not fixed.

BOISTEROUS triangle comedy, the latest of the persistently popular "Maisie" series, telling how the ravishing, good-humoured and resourceful showgirl turns the tables on an unprincipled romantic rival.

The tale is too obvious and irresponsible to pay anything like just tribute to the tireless army of women war workers, but happily Ann Sothern is in irresistible form, and her versatile performance, sunny personality and snappy wisecracks more than compensate for any defects in its propaganda. They also account for good popular light entertainment. Good star and series comedy bet for the majority of halls.

Story.—Maisie Ravier, a showgirl, decides to take up war work. She applies at an aeroplane factory, and, after getting her former partner to endorse her papers, is signed on. She shares a room with Iris Reed, an attractive two-timer, but it is only when she and Iris become rivals for "Breezy" McLaughlin, a good-natured test pilot, that she gets a line to Iris's true character.

Breezy falls for Iris, but she runs true to form and plays fast and loose immediately he is called up. Her conduct gets Maisie really going, and in a culminating battle of wits Iris, needless to say, comes off a very poor second.

Acting.—Ann Sothern gives a lively and engaging performance in the lead. She has glamour, talent and knows all the answers. Jean Rogers is effective in contrast as the unprincipled Iris, and James Craig is adequate as Breezy. The Wiere Brothers, a clever knockabout turn, also register in support.

Production.—The picture's main purpose is to amuse, and in the interests of popular entertainment we willingly countenance the rather cursory glimpses of, and tribute to, the industry and zeal of "women in overalls." The girls depicted here are too preoccupied with buccanneering in the field of romance to make good craftswomen, but at least they manufacture good light entertainment. Thanks to their distractions, the show is good popular fun, substantially reinforced with big star and title values.

Points of Appeal.—Light, but amusing story, fascinating performance by star, good support, authentic detail, intriguing title and big star and series values.

Five Graves to Cairo

Paramount. American (A). Directed by Billy Wilder. Featuring Franchot Tone, Akim Tamiroff and Erich von Stroheim. 8,683 feet. Release not fixed.

GRIPPING, colourful and spectacular adventure romantic melodrama, set in Rommel's temporary headquarters at Sidi Barrani during the most hectic days of the 1942 North African Desert campaign, describing how a British corporal, the sole survivor of a tank battle, gets information which halts the spectacular advance of the Afrika Corps and, at the same time, paves the way to a swift Allied counter-offensive.

The fabulous yet tense and exciting basic espionage tale is exceedingly well acted and directed. Its showmanlike combination of fact and fiction not only subscribes to thrilling screen fare, but, together with its intriguing title and obvious star values, invests it with powerful box-office characteristics. In spite of the spate of war plays, it's good business. Excellent general booking.

Story.—Corporal Bramble, sole survivor of a tank clash, stumbles into the Hotel Empress of Britain at Sidi Barrani. Simultaneously German motor-cycle troops arrive and fix the hotel up as Rommel's headquarters. Farid, the Egyptian owner, hides Bramble, and later the fugitive poses as Paul Davos, a waiter who had been killed in a raid. Mouche, the French maid, does not take to Bramble because she thinks the British let the French down at Dunkirk, but she hesitates to give him away. Eventually, Rommel arrives, and it then turns out that Davos was a Nazi spy.

Rommel mistakes Bramble for Davos, and before long Bramble learns the secret source of German supply during a dinner to British high officer prisoners of war. The cue is "five graves," which refers to hidden desert dumps. He manages to get the information to the British at Cairo. Meanwhile, Mouche is let down by a German officer. Her growing regard for Bramble bring her over to the Allies' side, but she gives her life before the British retake the town.

Acting.—Franchot Tone gives one of his best performances as Bramble; Erich von Stroheim is excellent as Rommel; and Anne Baxter acts with feeling and acquires a convincing accent as Mouche. Akim Tamiroff, Peter Van Eyck, Fortunio Bonanova and Miles Mander, too, make their presence felt.

Production.—The tale has to be taken with a pinch of salt—most espionage ones do—but there is ample justification for the exercise of dramatic licence in the clever way it gathers together French, Italian, British and German military characters and logically introduces interesting discussions on field strategy, indulges in shrewd psychological cross-sectioning, cultivates popular romance and promotes appropriate comedy relief at the expense of the Italians. So are the novelty values which accrue from having Rommel portrayed on the screen and from the brief yet spectacular culminating re-creation of Montgomery's great counter-offensive. It is definitely a different war film, or rather, adventure. More important, it is decidedly box office.

Points of Appeal.—Intriguing and exciting story, good atmosphere, first-rate characterisation, big thrills, arresting, grim title, and big star and exploitation angles.

The Yanks Are Coming

Pathé. American (U). Directed by Alex Thurn-Taxis. Featuring Mary Healy, Henry King and William Roberts. 5,733 feet. Release not fixed.

LIGHT-HEARTED U.S. Army romantic comedy musicale telling how a movie matinée idol, a pretty singer, and a bunch of good-hearted musicians shame a conceited band leader into enlisting. The story, which turns on a traditional lovers' tiff, is pretty thin, but all the song numbers are tuneful. Its agreeable swing and carefree atmosphere should enable it to find favour with family and industrial audiences. Average light support for the populars.

Story.—Bob Reynolds, a popular movie crooner, visits the Club Tropicale, where Gil Whitney and his Band are playing, to say good-bye to Rita Edwards, a pretty singer, before joining the Forces. Sammy Winkle, Gil's clever arranger, and the bandsmen decide right away to follow Bob's example, but Gil sneers at all men in uniform because he has been unable to work a commission. Bob is put in charge of a canteen show, and he decides to make Rita the star, but the two quarrel when Rita thinks that he has fallen for Vicki, a designing socialite. Rita joins up, but she and Bob are reconciled in time for the show. Meanwhile, Gil, moved by the example of all around him, enlists.

Acting.—Mary Healy looks attractive and sings quite well as Rita, and William Roberts is equally amiable and versatile as Bob, but Henry King, as the conceited Gil, proves he is a better pianist and band leader than actor.

Production.—The story, although dedicated to the U.S. and Allied Fighting Forces, is, to say the least, frivolous, but at least it conforms to the popular impression that joining up means little more to film stars, crooners and bandsmen than doing the same job in a different get-up. It also makes a colourful rostrum for tuneful and popular songs. Not a bad "second," even if it's a better band concert than a recruiting poster.

Points of Appeal.—Tuneful numbers, cheery atmosphere, versatile and amiable stars, convenient footage and good title.

Boss of Big Town

Pathé. American (A). Directed by Arthur E. Dreifuss. Featuring John Litel, Florence Rice and H. B. Warner. 5,803 feet. Release not fixed.

ROBUST romantic melodrama recounting a stalwart market manager's bitter but successful battle against the secret organiser of a food racket. The tale covers up the identity of the mysterious exploiteer quite successfully, but is slightly more orthodox in the setting up of its by-play. Nevertheless, it holds the interest, and is pretty wide in its appeal. It is also topical. Good popular programmer.

Story.—Michael Lynn, head of a city's market, is approached by Craige, a notorious crook, and offered big money if he will become a party to a scheme to control and exploit the local food and milk supply. He turns the proposition down, but is not too tough on Craige because he knows he is only an agent.

Linda Gregory, a reporter, wants to front-page the story when the racketeers resort to intimidation, but Lynn persuades her to hold her hand. Lynn approaches Jeffrey Moore, a legal big-wig, but he can offer no solution. Later, Bram Hart, Lynn's right-hand man, is killed and Lynn finds a home for the dead man's small daughter. Lynn is more determined than ever to get the gang and its secret head, and with this end in view offers to play ball with Craige. His offer is accepted, and, after a spot of shooting involving Iris, Moore's daughter, Moore is disclosed as the evil man. He goes west, Lynn marries Linda and adopts Bram's daughter.

Acting.—John Litel gives a forthright performance as Lynn, Florence Rice is adequate as Linda, and H. B. Warner is both dignified and disarming as Moore. There is a capable supporting cast.

Production.—There is nearly as much by-plot as plot, but most of the asides are virile. The small child interest, although very subservient, is a graceful concession to feminine appeal. The whole is good, fast-moving, tightly packed and workmanlike melodrama.

Points of Appeal.—Crowded, actionful plot, good characterisation, surprise climax, good atmosphere, popular cast and star values.

Arizona Cyclone

General F.D.-Universal. American (U). Directed by Joseph H. Lewis. Featuring Johnny Mack Brown, Fuzzy Knight and Nell O'Day. 5,096 feet. Release July 12, 1943.

HELL-FOR-LEATHER outdoor comedy melodrama, telling of a desperate fight for a hauling contract. The tussle is not always fair, but, although the odds are frequently against the hero, he pulls through. His triumph paves the way to a number of good thrills. It is also the excuse for a slight love interest and a few tuneful and appropriate songs. In all, clean, if conventional, pocket-size Western. Useful support.

Story.—Adam Draper, a crooked banker, plots to deprive Randolph, a respectable Westerner, of an important hauling contract. Quirt Crenshaw, a bully, is hired to intimidate Tom Baxter, Draper's right-hand man, but he bites off more than he can chew. Later, Randolph is brutally murdered, but, in spite of Draper's wicked machinations, the contract is retained by the Draper family. Claire, Draper's daughter, takes her father's place as head of the concern, and, presumably, marries Tom.

Acting.—Johnny Mack Brown and Dick Curtis are well matched as Tom and Quirt, Nell O'Day rides hard as Claire, and Robert Strange is adequate as Draper. Fuzzy Knight furnishes the comedy relief.

Production.—The picture is mainly a series of hearty scraps, occasionally punctuated with romance and song, but the harping on one string does not seriously limit its appeal.

Points of Appeal.—Straightforward plot, virile characterisation, fast action, and clean atmosphere.

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BRITISH LION presents

.BROWN JUDY CANOVA

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TO ONE
STREET, W·1
13TH 10.45am

C PICTURE

REPUBLIC PICTURES

British LION presents

The Seasons Most Entert

Simone SIMON

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WITH

MICHAEL W
LIONEL STAN

TRADE SHOW
STUDIO ONE
THURS. JULY 15.
at 11 A.M.

A Republ ICTURE

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REPUBLIC PICTURES

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W JULY 14TH - 11 A.M

REPUBLIC PICTURES

Republic PICTURE

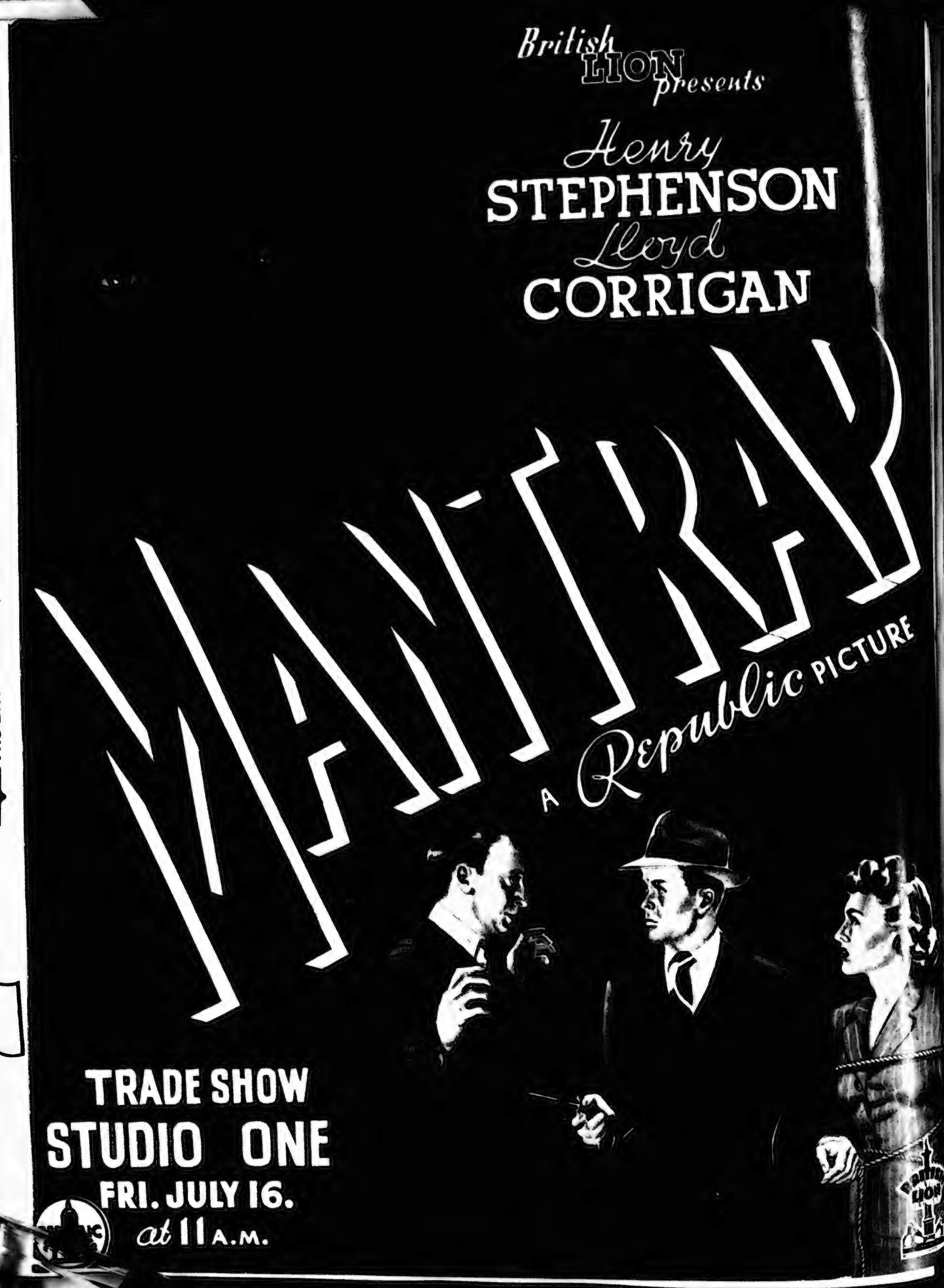
British LION presents

Henry
STEPHENSON

Lloyd
CORRIGAN

MANTRAP

A Republic PICTURE



TRADE SHOW
STUDIO ONE
FRI. JULY 16.
at 11 A.M.

British LION presents

JOHN ABBOTT
MARY MCLEOD

IN

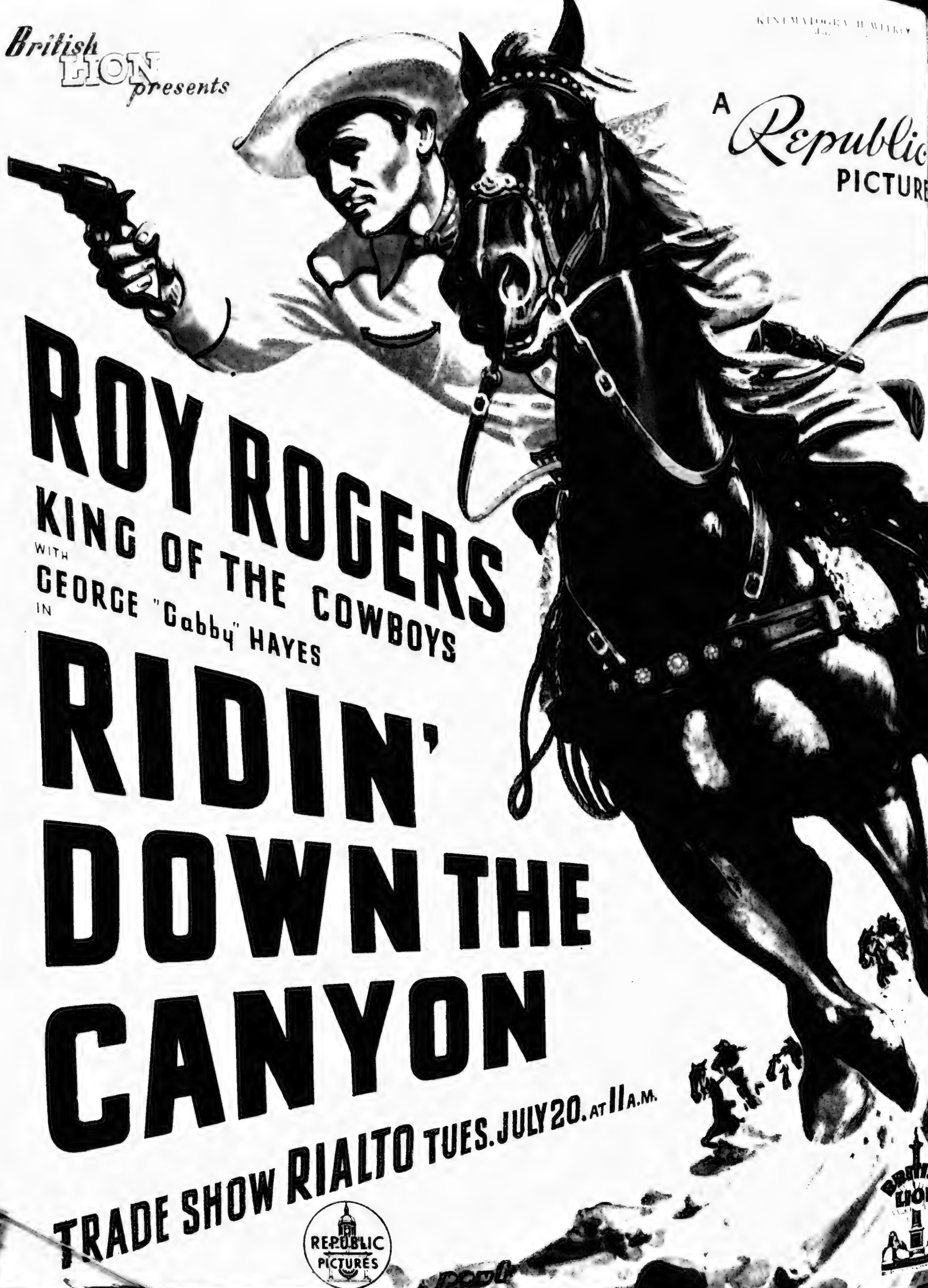
SECRET MOTIVE

A Republic PICTURE

★ TRADE SHOW
RIALTO
MON. JULY 19. AT 11 A.M.

British LION presents

A Republic PICTURE



ROY ROGERS

KING OF THE COWBOYS

WITH

GEORGE "Gabby" HAYES

IN

RIDIN' DOWN THE CANYON

TRADE SHOW RIALTO TUES. JULY 20. AT 11 A.M.

REPUBLIC PICTURES

BRITISH LION

WORLD OF PLENTY"

Renter-Distribution Planned

PRESENTATIVES of the K.R.S. who saw the Ministry nformation film, "World of y," unanimously agreed that magnificent film should have widest possible showing. It therefore, be distributed ough the normal channels with e name of the renter being drawn rom the hat in the manner agreed between th K.R.S. and the Minis- ry of Info nation.

"Worl Plenty" was made by Ro roductions, and deals with war world food problems. Wh own to the delegates of the World Food Conference in Springs, Virginia, it was ted with prolonged applause.

The British Press gave it more ttention than any film has ever re- ived before. Three National papers evoted leading articles to it, the B.B.C. ade eulogistic references to it, and ermons have already been based on the lm.

Numerous requests from organisations nd members of the public have inquired hen the film can be seen.

The film has terrific exploitation possi- ilities, which together with the already idespread interest aroused by the attention aid by the Press, should make it a rong attraction in any theatre.

Engineer's Discharge

Solomon Fox, 7, Park ne, W.1, and described in the eceiving Order as film sound en- neer, applied for his discharge the London Bankruptcy court July 1.

The Official Receiver reported that btor failed in June, 1938, with liabili- s of £845, and the assets had realised 4. When in America debtor became perienced in "dubbing" films, and me to this country to take employ- nt with a film company at a salary £1,000 a year. Owing to the financial sition of the company, his engagement ted only eight months. In December, 37, moneylenders instituted bankruptcy ceedings. He attributed his failure beyond his means, bad debts, the depression in the film

gistrar Kean granted the dis- bject to a suspension of six

Kinema Thefts on the Increase

A SERIOUS extension of thefts from kinemas is causing consternation among kinema proprietors in almost every area—London as well as the provinces.

Where in industrial districts thefts and damage have mostly affected seating and wrenching of fittings from lavatories and other places, in towns and better-class districts it has shown itself in robbery of fittings requiring less violence to remove.

One London kinema has been deprived of its facilities for deaf patrons, owing to theft of earphones and audible aid apparatus.

Even a system of requiring a deposit on the deaf aid fitment has not hindered would-be thieves—and with inexperienced staffs the ability to detect the guilty patron is almost impossible to secure.

K.P.E.A. IN THE MIDLANDS

Steady progress is being made towards getting the recently formed Birmingham and District Branch of the K.P.E.A. into full running order. So far, it is operating with only a chairman and secretary, those offices being filled by W. Jackson (chief operator, Odeon Theatre) and G. Thompson (chief operator, Futurist Theatre), respectively. The latter, who is also secretary of the local branch of the N.A.T.K.E., states that there is a steady flow of operators seeking membership, and at the next meeting of the branch a permanent committee will be elected.

At a committee meeting held at the Elite, Nottingham, on Friday, July 2, it was agreed that the present projectionist members of the Nottingham kinemas branch, N.A.T.K.E., should combine with the Film Damage Advisory Committee members and become the provisional committee of the K.P.E.A. shortly to form in Nottingham.

Photo Supplies, the old-established photographic house, Pelham Street, Nottingham, have offered the free use of any apparatus the K.P.E.A. may require locally for lecture purposes.

P.C.T. CONSTRUCTION RESULTS

INTEREST and dividends received by P.C.T. Construction Company amounted to £134,515 in the 16 months from October 1, 1941, to January 31, 1943.

J. Arthur Rank, the chairman, explained at the meeting on July 6 that the accounting period had been changed to bring it into line with that of P.C.T. Theatres.

Net profit after tax is down from £94,538 to £65,358. But it should be pointed out that the comparison between these totals is not on all fours, as dividends on this occasion have been charged net against gross in previous years.

The dividend for the period is 5 per cent. against 4 per cent. for the previous year, and absorbs £5,361, leaving a balance of £2,857 to be carried forward.

Mr. Rank said that L. W. Farrow was appointed a director in place of the late C. M. Woolf. Commander A. W. Jarratt resigned his directorship, and it is not proposed to fill the vacancy.

Projection-Box Blaze

When fire broke out in the projection-box at the Savoy Cinema, Darwen, on Friday (July 2), the manager, J. Thoburn, at once called the local N.F.S. and 'phoned his proprietor, G. C. Bishop, at the Ritz, another of his halls in Darwen.

The blaze was confined to the projection-room, and at Mr. Bishop's request the audience quietly filed out, there being no sign of panic.

Damage was slight, and after a clean-up of the box the performances were given on Saturday.

"CLOSE QUARTERS"

A Correction

Ealing Distribution, Ltd., wish to point out that the Censor's certificate for "Close Quarters," the Crown Film Unit production, is "U" and not "A," as has been erroneously quoted on certain publicity material.

In connection with the murder of Caroline Trayler, the usherette at the Central, Folkestone, a soldier has been arrested and charged. He was remanded until July 22.

Continued from page 18

PROPOSED SCHEME OF ARRANGEMENT

London and District Cinemas, Ltd.

stock. The amount of the debenture stock outstanding was £156,463. Of this £30,000 represented an investment of money received in respect of a kinema which had been destroyed by fire. That £30,000 was to be cancelled as part of the scheme. As a result of a debenture holder's action a receiver was appointed and he had reorganised the business. The company now owned seven kinemas, and as the company was now making a small profit it was to everyone's interest that there should not be a sale.

The object of the scheme was to pay off the arrears of interest on the debenture stock, to cancel £30,000 of the stock, to discharge the sinking fund obligations for the years 1939 to 1942 and for 1943 and subsequent years to reduce the sinking fund payment to £1,620. The final date of redemption of the stock was not affected. The company would take the necessary steps to procure the discharge of the receiver. There would be a composition of 10s. in the £ to the unsecured creditors. The capital was to be reduced by cancelling 3s. 9d. per share on the issued shares, reducing them to 1s. 3d. They were then to be consolidated into 5s. shares and the capital was to be increased to the original amount.

The petition was opposed by two debenture holders.

Mr. Justice Simonds said he could not see what advantage the debenture holders were getting. They had the whole of the assets in their hands and they were agreeing to the unsecured creditors receiving 10s. in the £. He was unwilling to reject a scheme which commended itself to the debenture holders, but he must have an affidavit by someone to show what advantage the debenture holders were receiving. The petition would stand over for two weeks.

Capitol and Allied Theatres

George P. Fleming, J.P., P.C., of Drimnagh, Co. Dublin, writes to point out an error in the directors of the above company. The name of George P. Farrell was mentioned, but Mr. Fleming tells us there is nobody of this name connected with the company, and inclusion of it seems to have been a Dublin correspondent's inaccurate recording of Mr. Fleming's name. For this we express our regret.

WS—Continued from page 25

REISSUE

Clive of India

ntury-Fox. American (A). Directed by Boleslavski. Featuring Ronald Lorretta Young and Colin Clive. 00 feet. Release date not fixed.

H Indian affairs so much in the public nd and the investiture of a great as the new Viceroy so imminent, this n of the life of Clive, the man who put of British supremacy on India, should f wide appeal. It is no dry-as-dust al review, but a homely story of e and heart interest, the machinations lous scandalmongers with charges of ion, the loyalty of his wife, whose lelps in his successful meeting of the tions and the upholding of his honour. is against a background of Eastern with Indian intrigue make up a spec- episodic story of the foundation of our nd the start of this great country from od of continuous internal war and to the position of a proud nation.

reviewed in the KINE. March 28, 1935.

SHORTS OF THE WEEK

M-G-M

HOLLYWOOD'S DAREDEVILS. American (U). 840 *feet. Release not fixed.*—A Pete Smith depiction of motor-cycling and car-driving daredevils evolving new stunts and trying them out on one of the West Coast's famous beaches. Spills and thrills.

†*FINE FEATHERED FRIEND. Technicolor cartoon. American (U).* 703 *feet. Release not fixed.*—A short of unstinted humour with original mirthful stunts from the cat, the hen and the mouse.

BENJAMIN FRANKLIN, JUN. (Our Gang.) American (U). 982 *feet. Release not fixed.*—Disgruntled with the rationing and other incidentals which inflict a certain curtailment of candies and comforts, members of "Our Gang" put their troubles before the committee who stage a playlet.

†*SUFFERING CATS. Technicolor cartoon. American (U).* 699 *feet. Release not fixed.*—Another series of sustained laughs caused by the antagonism of two cats in their endeavour to make a meal of the elusive mouse.

PORTRAIT OF A GENIUS. American (U). 975 *feet. Release not fixed.*—A Carey Wilson portrayal of Leonardo da Vinci, showing how this genius was not only a famous artist but was additionally an inventor so far ahead of his time that the fruits of his brain were regarded as witchcraft and were destroyed. Records prove that he designed tanks, submarines, 'planes and other instruments of modern warfare 400 years ago.

†*BARNEY BEAR'S VICTORY GARDEN. Technicolor cartoon. American (U).* 692 *feet. Release not fixed.*—Teddy gets the urge to plant a garden, the tools and the seeds. His enthusiasm is unbounded when he sees the fruits of his labours, but his display of temper toward a destructive and hungry rodent is the laughter-making cause of this topical cartoon.

WILD HORSES. (Pete Smith.) American (U). 699 *feet. Release not fixed.*—A problematical but interesting study of what happens to domestic animals when human restrictions are removed and they revert to nature.

† *In Colour.*

COLUMBIA OFFERS A NEW KIND OF COMEDY

Escapist Entertainment with a Topical Trend

"The More the Merrier" heads Latest Group

OFFERING the live showman a new angle for exploitation, and with the high promise of being that "new kind of comedy" for which every exhibitor is on the look-out, the latest George Stevens' production, "The More the Merrier," Jean Arthur-Joel McCrea-Charles Coburn co-starring, heads the current Columbia group now set for Trade showing.

"The More the Merrier" reaches this country with the reputation of having already toppled many a top record in box-office business on the other side of the Atlantic—in fact, to judge by U.S. Trade reports, this picture seems to be the national "rave" of the moment in America, scoring phenomenally in spot after spot. It's escapist entertainment with a topical trend. The brand of comedy it offers, however, is not insular in appeal—although the setting of the story is that locale to which Columbia has gone with such pronounced success in the past, Washington D.C. "Everybody who has ever had to search for a flat, house or apartments will find an immediate kinship with this comedy," is the way Columbia puts it. "Everybody who has searched the ads. columns with a hopeful eye only to be reduced to chagrin at their frustration in finding somewhere to live, will feel at once a bond of sympathy with the characters of 'The More the Merrier.'"

Trade arrangements for the viewing of the complete Columbia group are as follows:—

The More the Merrier, Studio One, Wednesday, July 14, at 10.45 a.m.

Murder in Times Square, Gaumont-British Theatre, Thursday, July 15, 10.45 a.m.

Redhead from Manhattan, Gaumont-British Theatre, Friday, July 16, 10.45 a.m.

Vera Lynn Film, Studio One, Trade show date to be announced (title to be announced).

It is Columbia's contention that not since "It Happened One Night" has a motion picture crossed the screen possessing as much charm, humour and comedy entertainment value as George Stevens' "The More the Merrier," and an analogy has already been drawn between the two films. In the case of "The More the Merrier" the comedy is happening to-day.

Jean Arthur appears as a secretary in the office of Facts and Figures, who, impelled by patriotic motives, decides to sub-let the spare room of her tiny apartment. Coburn, in the character of Benjamin Dingle, who is a visiting housing expert and who describes himself as a "well-to-do retired millionaire," persuades Jean to let him take the room, despite her avowed intention to let it only to a woman.

It doesn't take Coburn long to realise that she is rather lonely in a town where there are eight girls to every man. So the elderly Cupid proceeds to let half of his room to Joel McCrea, an engineer in Washington on business with the War Department.

With the three of them sharing Jean's "parlour, bedlam and bath," the domestic schedule becomes complicated in the extreme, and the situations from this point onwards give producer-director George Stevens the opportunity of contriving those adroit touches which have established his reputation as one of Hollywood's top-grade film makers.

A Lowe Thriller

Edmund Lowe makes his return as a Columbia star in "Murder in Times Square," and is thus reunited with Lew Landers, the director, provided with the material in which they excel. According to advance reports, Lowe comes through with the best performance of his career in the character of an egotistical playwright actor who becomes involved in a series of maniacal murders. Marguerite Chapman, now heading for stardom in Columbia pictures, is seen opposite Lowe in the rôle of a glamorous theatre Press agent.

Jean Arthur, Joel McCrea and Charles Coburn in a scene from Columbia's THE MORE THE MERRIER

The suspenseful story opens with Lowe and the rest of his cast celebrating the successful opening of his new play. Approached by Longacre Lil, a Broadway vagrant, Lowe refuses to give her any money and calls the one-time actress a fake. Lil vows vengeance

From that moment on events move at a rapid pace, with Lowe becoming involved in a series of weird murders—all committed by the injection of snake venom. Suspicion points to nearly every member of the cast, and the identity of the actual murderer, in true thriller tradition, is not revealed until the final reel.

Lupe Velez's New One

Lew Landers also directs "Redhead from Manhattan," sprightly, tunefilled filmusical, in which vibrant Lupe Velez, in a dual rôle, drops across Broadway with something of the same effect as a stick of bombs—although the general effect is more devastating to emotions than to actual buildings. Michael Duane, latest fan "rave," is Lupe's leading man, and since there are always plenty of men around wherever Lupe is, Douglas Drake, Douglas Leavitt and Louis Wilson are also in the cast.

In her dual rôle Lupe plays a couple of cousins who are alike as the proverbial two peas, and both are musical comedy stars. Her part calls for about twenty changes of custume, running the gamut from sleek dresses and accompanying furs to glamorous evening gowns and resplendent stage costumes.

"Redhead From Manhattan" promises "songs that sizzle, dances that dazzle, and happy-go-lucky romance in a streamlined story."

Vera's Story for Millions

Vera Lynn's latest film, produced by Ben Henry with George Formby associate producer and Gordon Wellesley directing, was filmed under the title of "We Love to Sing," but a possible change of title is pending, and this will be announced in due course.

The script and story have been written by Marjorie Deans, Margaret Kennedy and Basil Woon, who have developed their theme in a variety of unusual settings along unconventional lines. Gay and airy, with an underlying depth of human understanding, the picture presents Vera Lynn as a girl who makes dreams come true for others, though she herself cannot quite reach the goal she aims at. It is said to be "a story for the millions, starring a girl in a million," and an especial feature is the six specially composed song hits in the film each of which has its part in the natural development of the theme.

Vera Lynn and Peter Hill in a scene from her new Columbia British film, which will be Trade shown on July 20

Workers employed by 43,457 firms and organisations in England and Wales have now contributed £3,822,447 to the Red Cross Penny-a-Week Fund. Contributions through regular house-to-house collections in over 900 urban areas bring the total to £6,100,000.

STANWYCK WINS VOCAL HONOURS

"Lady of Burlesque"

For the second time in her career, Barbara Stanwyck sings as well as acts in a motion picture. She plays the rôle of Gypsy, star of a burlesque show in Hunt Stromberg's "Lady of Burlesque."

Miss Stanwyck's debut as a singer as well as an actress took place in her memorable "Ball of Fire" in which she sang "Boogie Woogie." In "Lady of Burlesque," however, she will for the first time lead a big production number, decked out with special stage settings, and a line of show girls in the background.

"One Man's Family"

"One Man's Family," the first of Charles R. Rogers's new schedule for United Artists, will be the screen version of one of America's most popular Radio programmes, regarded as a dramatisation of America's "Ideal family."

Also listed on the Rogers schedule are "Navy Hotel," a top-budget musical picture.

The deal is practically set for Metro-Goldwyn-Mayer to purchase Wendell Wilkie's book "One Word," for $250,000 KINE. U.S. correspondent reports. Wilkie will donate the money to charities, and as soon as the income tax angle can be arranged, the papers will be signed.

Cripples at Kinemas

A disabled ex-officer who cannot walk sends the British Legion a plea that exhibitors should request their staffs to see that cripples are made welcome.

"The pictures" are the only pleasure many of them have, he says, and while he has no complaints he thinks that some arrangement for wheel-chairs without blocking the gangways might be found useful in all kinemas and theatres.

The opening of the Odeon Club at the Plaza, Waterloo, Crosby, took place on Saturday, July 3. The Mayor of Crosby (Ald. A. Studley) performed the opening ceremony. Applications for membership have been so numerous that all forms have been exhausted.

Continued from page 5

Increase in C.T.B.F. Income

of a Hollywood Chapter of the C.T.B.F. is expected to assist greatly the income from U.S.

The Year's Expenditure

Total expenditure for the year, including maintenance and upkeep of "Glebelands," amounted to £14,977 12s. Of this £6,246 18s. 5d. paid out in financial assistance is £800 in excess of last year. The Provident Institution has again been able to meet claims for its members, having disbursed £459 15s. for the year ended December 31, 1942.

Long term beneficiaries number 94, and cases to which assistance has been given total 216—divided between C.T.B.F. and C.T.P.I. as 141 and 75 respectively.

"GLEBELANDS"

The "Glebelands" section of the report shows 77 convalescent cases treated and permanent residents 29. Five deaths have occurred.

Included in income are donations of £2,500 by Odeon Theatres and £2,518 15s. from Sir W. Jury. A sum of £13,000 has been received from the C. M. Woolf Memorial Fund, and this will be shown in next year's accounts.

Credit Balances

Excesses of income over expenditure in the balance sheet are:—

General Fund	£31,900	14 7
"Glebelands"	£3,336	0 4
A total of	£35,236	14 11

This result must be noted in connection with the second paragraph of the Report, which reads—

The Board is anxious to be in a position to give every possible help to those of the Industry now serving with the Forces on their return to civil life, as well as to those who are at present engaged in carrying on the business of the Trade and who may be sufferers when peace time reorganisation is undertaken.

Gratitude is expressed in the concluding paragraph of the Report to all who have helped the Fund, whether the 1d. a week donor or the giver of substantial contributions to the Fund.

"NEEDS MUST"

Sabbatarians Accept M. of I. Sunday Films

For years the Colwyn Bay (North Wales) Borough Council has resolutely set its face against recurring requests for Sunday opening.

Three years ago the Council even successfully opposed the showing of a M. of I. "Dig for Victory" film on a Sunday. That was in 1940. As the months advanced and the need for food-growing on the home-front became more and more urgent allotments sprang up in big numbers and people worked regularly in them Sunday after Sunday . . . but there was no protest.

A few weeks ago the M. of I. again sought sanction for the Sunday showing of a series of "Dig for Victory" films, but there has been no protest forthcoming.

The town's kinemas, however, still remain closed on Sundays.

Ald. Charles Henry Everton, three times Mayor of Droitwich (Worcestershire), whose death was announced last week at the age of 72, for many years was proprietor of the New Salters kinema, Droitwich, now owned by J. G. Dowell. It was Ald. Everton who opened the original Salters Hall as a kinema and subsequently built the present house on the site.

Bob Hope, the Paramount star, is greeted by Fred Hutchinson, General Sales Manager, at Paramount head office in Wardour Street

Midland C.T.B.F.

SPECIAL APPEAL TO INDEPENDENTS

Figures submitted to the last meeting of the Birmingham and Midland Trade Benevolent Fund Committee showed that this year's local "Cinema Sunday" had yielded £2,300, approximately the amount forthcoming from the same effort in 1942.

As the result of a suggestion by Capt. S. W. Clift (President), who expressed the opinion that as the Fund was for the benefit of the staffs of all independent houses in the Midland area it was only proper that every independent exhibitor should make some contribution towards it, it was decided to set up a special Appeal Committee. Members of that Committee undertook to contact exhibitors who had so far not seen their way to take part in "Cinema Sunday" by giving a performance or a donation in lieu thereof with a view to making it an "all-in effort."

As the result of personal visits by members of the Appeal Committee it is hoped to secure a useful augmentation of the £2,300 already forthcoming from this year's "Cinema Sunday."

Continued from page 5

THE MANAGERS' CHARTER APPROVED

C.M.A. National Conference

The National Charter is regarded as being, in some respects, an interesting advance in ideals of trade union organisation.

It consists of eight articles covering the whole range of conditions of service, pay, status, holidays and functions of managerial staffs of all types of kinemas. It lays down minimum rates of pay according to the character of the theatre.

Article One sets out the managers' claims to recognition of their professional and executive status by superior and departmental executives and their staffs. The managers, it is pointed out, are generally doing jobs that require "special personal qualities of leadership, initiative and tact."

Closed Shop

Article Two describes the Association's function as the managers' trade union. It defines the relations of relief managers and assistant managers and demands that membership of the Association shall be a condition of employment within three months of engagement or of the acceptance of the Charter by the C.E.A.

Wage Scale

Article Three is concerned with "the right to receive a salary commensurate with professional status and responsibility." It demands a minimum salary of £9 a week, plus commission and one-half per cent. on net takings of the theatre for the manager if continuous performances of eight hours or more are given daily. Where continuous performances are not given the minimum is to be £7, plus commission at the same rates. A commission of 1 per cent. is demanded for managers doing their own bookings

The original draft demanded a minimum salary of £10 a week, irrespective of takings or extra emoluments by way of bonuses and expenses. There was no mention of commission.

If the Charter is accepted the assistant manager would be paid a minimum of £5 a week during his first year, and thereafter £7. If he acts as relief manager for three or more days a week he is to be paid £8 during those weeks.

Originally the minimum for assistant managers was £6 during his period as trainee for a maximum period of one year, and thereafter £7 10s. If he takes control for a period exceeding two weeks he shall receive for those periods a sum equivalent to the manager's salary, irrespective of emoluments.

These rates are to be minimum

Continued in next column

salaries without prejudice to higher rates.

Entertainment Expenditure

Article Four concerns reimbursement of legitimate expenditure incurred by managers to maintain public good will.

Article Five lays claim to a working week of 50 hours, with overtime for hours in excess of this number.

Other articles are concerned with adequate staffing, paid holidays and compensation for working on public holidays.

At the end of the conference the President, Mr. Higham-Cowen, said: "The Industry was founded on mud and rubble. I think we have gone to-day a tremendous way in removing a great deal of the mud."

Warm tributes were paid to T. O'Brien, general secretary of the N.A.T.K.E., for his organising efforts in launching the Association, to A. Higham-Cowen, the first president, and W. L. Pember, of Harrow, national secretary, whose genius for organisation it was stated has given the association a flying start.

A further national conference, which is expected to be even more widely representative of the managers' interest, is to be held in October to give approval to the constitution of the Association and the line of its future development, and to deal with the report of the approach to be made to the C.E.A.

ALLEGED THEFTS FROM KINEMA

Further Arrests Expected

FURTHER arrests are expected within a few days in connection with a case of theft from the King's Palace, Wimbledon Broadway.

Augustus Charles Spencer, aged 28, kinema operator, of Cambridge Road, Vauxhall, is remanded in custody until July 12, charged with stealing two electric motors worth £20 from the King's Palace, where he was formerly employed, between March 24 and June 6.

Det.-Sgt. B. Cole told the Wimbledon magistrates he saw Spencer at a kinema at Plaistow and served him with copies of statements made by two other persons. After reading them, Spencer said, "That is nearly all right. I will tell you all." He was taken to Wimbledon police station, where he said: "I am making a statement." The statement would be produced at the remand hearing.

Thomas Francis Sexton, aged 17, operator, of Kingston Road, Merton, and a youth aged 16 were charged the following day with being concerned with Spencer and other persons in the theft.

Both were formally remanded until July 12 without any evidence being given.

Discounts for Sweet Showmanship

"That all special discounts or bonuses given by manufacturers to kinemas and similar selling points be strongly opposed," were the terms of a resolution unanimously passed by the annual conference of the National Union of Retail Confectioners, held in London last week.

J. W. Miller (Chelmsford), pointing out that the kinemas got these special discounts on account of the advertising they did on the screen and in the vestibules of the kinemas, said shopkeepers had never made strong enough point of the advertising done for the confectionery manufacturers by means of their window and shop displays. This advertising was of great value to the confectionery manufacturers.

A delegate: We give the displays and we don't get paid for it.

The motion was carried.

Continued from page 3

COLOUR ANTIDOTE FOR WAR

American film company turning out a good number of first-class Technicolor subjects without a tinge or mention of war. This firm is reaping a rich harvest, confirming the wisdom of producing this type of subject.

The other American concerns are tumbling over themselves producing Nazi spy dramas, *ad lib.*, like a lot of sheep. British firms, as is so usual in this business, are following suit.

If there should be a sudden peace, we shall be saddled with hundreds of war features. Can anyone imagine that demobilised men returning home, will want to see these films; or will they prefer to see Betty Grable in a lively musical.? The answer is obvious! God save us from this spate of war films!

After the war we shall be providing — as soon as conditions permit — kinema programmes largely composed of coloured films, combined with a Television news broadcast to all kinemas throughout the country. Black and white films will, at that time, be documentaries.

E. RICHARD EADIE,
Lieut. H.G.K.L.O.
Vice-Chairman, Northern Branch C.E.A.

RICHARD HILLARY'S FILM STARTS

"For Those in Peril"

THREE important subjects are being filmed by Michael Balcon at Ealing. They are "For Those in Peril," a story of the Air Sea-Rescue Service; "The Half-way House," a psychological thriller; and "San Demetrio, London," a real-life epic of the Merchant Navy.

On Monday, Balcon began filming "For Those in Peril," written by Richard Hillary—young airman-author of "The Last Enemy," who was killed on active service early this year.

Although the characters are fictitious, the story itself is based on real life, and the R.A.F. authorities are co-operating to produce a realistic picture that shows the dangers that confront the men of Air Sea Rescue and pays tribute to the courage with which they face those dangers.

A unit left Ealing last week for a port "somewhere in the South," where they will work side by side with the men of the service. Many of the scenes will be shot at sea on actual rescue launches.

Charles Crichton is directing, with S. C. Balcon as associate producer. Cameraman is Douglas Slocombe, and operator, Stan Pavey. Assistant director, Rowland Douglas; unit manager, W. Russell; continuity, Elaine Schreyeck. Art director is Duncan Sutherland; cutter, Eric Cripps.

"The Half-way House"

A picturesque old cottage on the borders of Somerset and Devon has been selected to represent "The Half-way House," the inn whose name gives the picture its title—and the scenes so far filmed show the arrival of its guests.

The story tells of an inn which, burned to the ground in an air-raid of 1942, is mysteriously re-created a year later and peopled by the ghosts of its former landlord and his daughter (Mervyn Johns and Glynis John—father and daughter in real life). A group of people, each with a problem, arrive at the inn. There is a pianist who has been given six months to live (Esmond Knight), two criminals (Alfred Drayton and Guy Middleton), an unhappily married couple (Valerie White and Richard Bird) and their small daughter (Sally Ann Howes), an embittered seaman (Tom Walls) and his wife who has lost her airman son (Francoise Rosay), and two sweethearts (Philippa Hiatt and Pat McGrath), whose happiness is threatened by conflicting ideologies. Through the agency of the innkeeper and his daughter and a psychic re-enaction of the inn's destruction, the human characters find a solution to their problems.

Cavalcanti is on location with director Basil Dearden as associate producer. Assistant directors are Mickey McCarthy, C. Price, John Martin, Muriel Cole; unit production manager, Jack Rix; continuity, Daphne Heathcoat. Wilkie Cooper is lighting cameraman and Austin Dempster camera operator, assisted by Mickey Dean. Recordist, Pen Page; sound camera operator, M. Rossiter. Art director is Michael Relph; and assistant art director, Jim Morohan. Marianne Horn is in charge of wardrobe; make-up, Tom Shenton; hairdresser, Betty Baugh. Supervising editor Sid Cole; cutter, Charles Hasse. Hasse.

"San Demetrio, London"

Sixteen men in a drifting lifeboat—exhausted, desperate, one of them dying. It is a scene whose poignancy is heightened by its truth—it happened three years ago to the survivors of the tanker *San Demetrio*. This week it is being re-enacted as shooting on "San Demetrio, London"—the story of the tanker which Charles Frend is directing—proceeds.

Unforeseen drama is at hand, a drama that made the 16 men of the *San Demetrio* the heroes of their country—the re-boarding of their blazing ship and her subsequent navigation to port.

Walter Fitzgerald and Ralph Michael on board the SAN DEMETRIO during filming of Balcon's Merchant Navy epic, which Charles Friend is directing

Ealing Acquires "This Woman is News"

"This Woman is News," which John Corfield is producing and John Harlow directing at Riverside, has been acquired by Ealing Distribution.

The film, a pre-war Fleet Street story, stars David Farrer and Ann Crawford. Others in the cast are John Stuart, Antoinette Cellier, Antony Hawtrey, Billy Hartwell, Richard Goulden, Merle Tottenham, and Elsie Wagstaffe.

Formby "Swings" a Sea-Shanty

Marcel Varnel, director and producer of Columbia's "Bell-Bottom George," starring George Formby, has completed the last three sequences of interiors at Gainsborough.

The first of these was a portion of Broadcasting House, including a studio, in which Formby, as a member of the Naval concert party, "The Spick and Spans," is brought to the microphone with his uke. Audiences will see in these scenes not only the whole procedure of a broadcast, with its technical details and actual entertainment, but also George's discovery of a transmitter which gives him the clue he needs to the activities of a gang of Nazi agents. The number he broadcasts is the title song of the film, a rollicking ditty which puts syncopation into the sea-shanty.

The second and third sequences filmed in quick succession were George's departure from Waterloo and his arrival at Porthampton station, where a naval picket is waiting for him at the exit, and our hero takes to his heels. The unit is now filming at Fleetwood for exteriors.

"ENGLISH WITHOUT TEARS"

Rapid progress is being made on the Two Cities-Anatole de Grunwald production, "English Without Tears," at Denham.

Last week Harold French was directing pre-war scenes at a luxury hotel in Geneva, where hundreds of beautifully gowned extras danced to the music of a band led by the famous violinist, Stephane Grapelly.

A technically tricky shot of Penelope Dudley Ward dancing with the young French actor, Claude Dauphin, was successfully negotiated.

Also appearing last week were Lili Palmer in scenes with Michael Wilding, Roland Culver and Albert Lieven.

In the set representing the lobby of the hotel at Geneva are some remarkable paintings done by the Countess of Kenmare. These were executed on coarse paper and in distemper, and are a perfect decoration for the white walls and fine furnishing. Lady Kenmare is doing some very large canvases for scenes to be shot later in the film, and will also act as adviser on interior decoration. Nothing is being spared by producers Sidney Box and William Sassoon by Ward Richards and Lady Kenmare to achieve a perfect setting for the gay love story which is the principal ingredient of the unusual plot.

Continued from page 3.

U.S. Considers Post-war Developments

It will be recalled that the plans adopted by the B.F.P.A. include the setting up of a non-profit-making company to put into practice a scheme whereby films selected by the Ministry of Information assisted by nationals of various countries will be sub-titled or dubbed in the languages of the countries.

A stage and two recording theatres have been placed at the disposal of the B.F.P.A. for use when required for sub-titling. Office accommodation is also made available.

Quite early in its deliberations, this committee deemed it essential to the successful prosecution of its task to seek not only the good will but the active support of the Government. It, therefore, approached J. Beddington, C.B.E., of the Ministry of Information, and Mr. Gaitskell, of the Board of Trade, both of whom joined the committee and have given it much useful advice and assistance. **The Ministry of Information has set up a special section of its Films Division to co-operate with the Association in this work.**

It was realised that as the war draws to its close Occupied Europe will probably go through a period during which its administration must be in the hands of allied military authorities before the re-establishment of the Civil Power by individual States takes place. During that time ordinary commercial practice will be impossible and distribution by a Government Department possessing authority will be essential.

Continued from page 3.

COPING WITH FILM DAMAGE

ing that they strongly supported the local action which was being taken, and in addition furnished the name of the last theatre to run the film complained of, with the information that they were taking the matter up with them.

The Imperial, Wilford Road, Nottingham, demonstrated an almost flattened container received from British Lion, Birmingham, explaining that the film within was severely damaged as a result. The matter was left to the joint committee to contact British Lion and explain the matter.

Regarding the training of young entrants, it had been agreed that each competent projectionist should give the necessary instruction to his own juniors. At the next meeting of the projectionists a standard system of rewinding would be agreed upon.

Seven committee members would be at the call of any exhibitor who needed advice on films, and the secretary was instructed to circulate all theatres with the names and addresses of the committee. It was approved that a questionnaire should be sent to all theatres who were not represented at the first meeting of the projectionists, in order to complete the register which gave name, theatre, age, years in the business.

Enlarging the Committee

While it was not possible at this meeting to have a representative of the renters present, arrangements were in hand to have such representatives at the next meeting, also one from the film transport service.

It was agreed that smoother working with the C.E.A. would be possible if the existing president and secretary of the Nottingham branch of the N.A.T.K.E. (Cinemas) should act in their separate capacities on the Advisory Committee.

QUEEN OF BROADWAY

Kochelle HUDSON

Buster CRABBE

PATHE PICTURES LIMITED

Film Daily

...TERTAINMENT FOR FAM-
...CES BLENDS COMEDY AND

...done picture. One that em-
...the essences of good entertain-
...edy, drama, smooth movement
...felt emotion, whipped into film
...will find approval among audi-
...and exhibitors.

SHOWMEN'S TRADE REVIEW

AUDIENCE SLANT: (Family) Has the pathos necessary to entertain most members of the family and will bring many a tear.

He's a RIOT...As An OOMPH Girl!

When Glimpy plays a dame it's the wildest panic in film history!

THE EAST SIDE KIDS

CLANCY STREET BOYS

A MONOGRAM ATTRACTION

Directed by WILLIAM BEAUDINE

TRADE SHOW

G.B. Theatre

WED. JULY 14TH. 2.30 P.M.

MONOGRAM PICTURES

PATHE PICTURES LIMITED

"Shipbuilders" Will Make New Stars

JUDGING by the "rushes," a number of players are likely to come right to the front rank as a result of their work in "The Shipbnilders," now in production at the British National Studios. Morland Graham gets his big chance as Danny, while Nell Ballantyne promises to make a hit as his wife.

A new discovery for whom a big future is propnesied is Moira Lister, who arrived here from South Africa just over four weeks back. Angus McEachern, a fifteen-year-old Glasgow boy has been brought to London for an important rôle in the film and already shows great promise.

Clive Brook is starring with Marriot Grahame, recently returned from Hollywood, where, it will be remembered, her work in "The Informer" won her the Academy Award.

Last week's shooting was of a party in the home of the shipbuilder on an attractive set designed by Wilfred Arnold. A big number of fashionably dressed extras were used, in contrast to the previous week's shooting when the extras were playing Glasgow unemployed.

Oswald Mitchell, although he is not due to start on "Old Mother Riley Overseas" until early in August, has already completed the script, settings by Holmes Paul, and some of the casting. Morris Harvey is to appear as "Barnacle Bill," while Stanelli, famous music hall comedian and musician, will be a crazy foreign conductor who in charge of the Symphony Orchestra of which Mother Riley accidentally finds herself the star. A new twist will be the wedding of the Old Lady to "Barnacle Bill" at the end of the film. Gerald Gibbs in charge of cameras and lighting, and Percival Mackey will be musical director.

VILLAGE LIFE COMEDY

Sequences shot last week in the Two Cities-Bernard Miles production, "The Tawny Pipit," included some of the more intimate scenes in the story, and Director Bernard Miles, who also plays the character rôle of the Colonel, was seen in company with the Reverend Kingsley (Christopher Steele), munching carrots and enjoying real, home-grown strawberries in the Colonel's kitchen garden.

Other amusing shots also included the scenes in which a deputation from the villagers, headed by Miles, Steele and Rosamund John approach the Ministry of Agriculture with regard to caring for the Pipits, the rare little "friendly aliens" which have appeared in their midst. Another typical country shot was a close one of Jean Gillie feeding a newly-born lamb from a bottle.

Eric Cross, who is in charge of cameras, has achieved some photography which is outstanding for its clear-cut contrast and for the artistry of its background.

Moira Lister, British National discovery in THE SHIPBUILDERS

XMAS IN A VICTORIAN "PUB"

An important scene of action in Michael Sadleir's "Fanny by Gaslight" is the tavern named "The Jolly Bargee," which has been brought to raucous life at Shepherds Bush. Anthony Asquith, now in his fifth week, had his camera in the falling snow outside the old tavern and pushed past the cabs and muffled-up carol-singers into the thick heap of a rowdy pub's Chistmas in the seventies.

Paper chains, pictures of prize-fighters, gas lamps flickering, aspidistras, cigar smoke, peaked-cap bargees, grey-bowlered gents, racy women in flowing bustles; this is how Gainsborough staged Islington with its hair down at Yuletide. Pretty Phyllis Calvert, as Fanny, slings out beer behind the counter, Helen Goss leads the sweating customers in Harry Liston's bawdy song, "The Jolly Cats," jovial Wilfred Lawson as the red-faced landlord does a polka round the floor, and Stewart Granger looks longingly over the bar at Fanny, his sweetheart.

Action shifts this week to more night life, this time of a sinister sort, deep down in a Haymarket "dive" among the young swells and their women of Queen Victoria's wicked West End.

SAVE YOUR WASTE PAPER!

B.F.P.A. NOT REPRESENTATIVE OF ALL PRODUCERS

Arbitrators' Decision on Wage Claim

AS the result of an appeal to arbitration the important principle was established that the short film industry must be regarded as quite distinct from feature films and that any wage agreement entered into by the British Film Producers' Association does not automatically apply to shorts producers.

Increase Claimed

The ruling arose from a trade dispute between Merton Park Studios and members of the N.A.T.K.E. who claimed an increase in the cost-of-living bonus in accordance with an Agreement arrived at between the B.F.P.A. and the Union, which provides for an increase of 7s. 6s. per week from October 9, 1942, and subsequently to operate on a basis of 6d. per point increase or decrease of the cost-of-living index figure.

The main point was that the N.A.T.K.E. and E.T.U. refused to negotiate with the Association of Short Film Producers under the plea that the B.F.P.A. covered the whole Industry.

The Award

The tribunal, comprising Mr. Justice Simonds (chairman), Sir Francis Floud, A. M. Shimmin and (panel members) R. C. Hoskin and A. M. Wall, after hearing various settlements of the parties to the arbitration, gave the following decision:—

They are of opinion that the terms of the above-mentioned agreement of February 18, 1943, between the British Film Producers' Association and the National Association of Theatrical and Kine. Employees does not automatically apply in the present case.

They find, however, that on the merits of the case the firm should observe retrospectively as from April 19, 1943, an increased cost-of-living bonus on the basis (subject to date of operation as herein specified) provided by the above-mentioned agreement of February 18, 1943, and they award accordingly.

Walter Forde who has joined Columbia British

FORDE SIGNED BY COLUMBIA

Walter Forde has been signed by Columbia British. His first assignment is the new Vera Lynn picture, which will take the floor in the next three months, and after that he will direct another production, start and subject yet to be decided.

Forde says it is his intention to develop the singing star on the basis of her great "natural" appeal, and that no attempt will be made to infuse synthetic glamour into the story in which he directs her.

Ben Henry will produce the new picture, with Mrs. Forde as associate producer.

Walter Forde's tie-up with Columbia marks the 25th anniversary of his film career—a career which began with his own appearance as a comedian in silent comedy successes, including a period of directing and acting in Hollywood.

An Important Czech Occasion

The importance of "Help in Time" which Merton Park Studios have recently completed for the Czech Foreign Office (dealing with the excellent work done in England by the Czecho-Slovak Red Cross) may be judged from the fact that Mme. Benes is giving a party at the Dorchester on July 15 for its private view, and the entire Czech Ministry, headed by M. Masaryk, will be there, as well as representatives of various other United Nations War Relief Organisations. The film follows that earlier "classic" of War Relief made for the American Red Cross under the title "We Were There," which was written by Mary Benedetta and directed by Cecil Musk, who have made the Czech film.

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SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

AFTER attending a number of stage presentations at theatres of all kinds we have been impressed with the realisation that sometimes the most striking results are obtained with the most primitive and meagre equipment. There are magnificent kinemas fitted with every modern contrivance for effective stage presentations yet often this is neutralised by lack of experience on the part of the manager and staff, while at other less fortunate halls competent showmen are doing wonders with ramshackle equipment which would dismay most producers. It is another demonstration of the old truth, that it is the man who matters—not the tools he is given.

Uniform Attraction

IN order to give due prominence to his screening of "The Bells Go Down," at the Palace, Lancaster, manager J. Barker arranged with the local Divisional Officer of the National Fire Service for a squad of men and women to march down to the theatre on the opening night, and were photographed upon their arrival.

Double-crown posters advertising the film were exhibited at all their N.F.S. sub-stations, and N.F.S. girls, during the run of the picture, took collections in the foyer for their Benevolent Fund.

Three-way Tie-up

ONE of the most effective three-way tie-ups between a theatre, a charity and a newspaper yet reported was arranged for "Casablanca" by G. H. Pulman, manager of the Haymarket, Newcastle, and Herbert Freeman, Warner's northern exploitation representative. In most centres charity flag-days are confined to one day a year for each charity; so to avoid any conflict with other organisations' dates a Casablanca Week was held in aid of the Northumberland and Durham War Needs Fund, sponsored by the Newcastle *Evening Chronicle*. Squads of volunteer sellers operated in the theatre and on the crowds outside, disposing of 30,000 specially printed flags. This is probably the first time such a tie-up has been effected; but the special significance of Casablanca as the city where Winston Churchill and President Roosevelt formulated their victory plans makes the stunt one that can be repeated in any centre where a local charity can be benefited by the picture.

Tragic Reminder

THE recent tragic fate of the producer, Leslie Howard, was used by Sam Newberry, the manager of the Odeon, Norwich, to draw attention to the screening of "The Gentle Sex," when it was showing at that theatre. The gossip column of the *Norwich Mercury* published an article in which it drew attention to the fact that although not appearing in person, it was Mr. Howard's commentary and able direction that went far to painting an accurate picture of life in the Women's Services.

Soliciting the help of the Officers of the A.T.S., Mr. Newberry arranged a special showing of "stills" of the artistes taking leading parts, art posters and double-crown printed placards to be made in the windows of the Recruiting Dept., situated in the centre of the city.

Permission was also gained from the Commanding Officer for a similar collection to be posted in conspicuous places in the girls' quarters of the local A.T.S. barracks. Invitations were extended to parties of 30 or over A.T.S. girls to attend any of the afternoon showings at a reduced rate.

Manager W. Browne and his staff of the Ritz, Hastings, happy in doing their turn to publicise YANKEE DOODLE DANDY (Warner).

By the Sea

THE method adopted by manager W. Browne to publicise "Yankee Doodle Dandy" at the Ritz, Hastings, was by a musical interlude during the week previous to play date, which was a great success, for this part of the programme was so well organised and presented that practically all Hastings attended to see and hear the talented artistes who performed to create such satisfaction.

With all the staff attired in Uncle Sam hats and bow ties, Hastings was definitely made Yankee Doodle conscious.

Arbroath's Target

THE combination of the film "This Above All" and "Wings for Victory" week offered grand possibilities for the Picture House, Arbroath. During the week previous to the showing of the film full advantage was taken of the slogan "This Above All—Wings for Victory." The public also showed interest in a target of £50 organised by the manager, D. R. Dickson, and his staff, which was handed over as a free gift to "Wings for Victory." On Friday evening prizes to a total of 12 Savings Certificates given by the directors of the kinema, were announced and handed over to the winners from the stage.

An exhibition of the latest aircraft was a prominent feature of the foyer display and which served as a background to the selling booth.

Among the distinguished helpers were Lady Chapel and Mrs. J. Lamb, Bailie J. Lamb (chairman of the kinema) and J. Keir (secretary of the Savings Committee).

Film for the Blind

MANAGER JACK PALMER, of the Odeon, Reading, created a precedent in film showing by evolving a brilliant and as yet unheard-of method of showing films to the blind.

When Mr. Palmer opened with the film "The Silver Fleet" (in which Esmond Knight, the young actor blinded in this war, gives a magnificent performance of a Nazi) he invited 26 men from St. Dunstan's—all of them blinded in this war and all of them friends of Mr. Knight—to "see" the film.

In order that they should fully enjoy and understand a film which they could not, in fact, see, a full and very explanatory synopsis of the film was prepared and then written in braille for the men to read and then to bring with them to the theatre. In this way they were able to follow everything which went on throughout the action of the film, and Mr. Palmer reports a highly successful evening.

This is (as far as we know) the first time such facilities have been arranged for the blind in connection with kinema going, and Mr. Palmer is to be congratulated upon a unique and most excellent scheme.

Harlesden Witchery

MANAGER E. DYER'S vestibule display at the Harlesden Odeon for "I Married a Witch" was one of the most elaborate and effective I have seen. As I reported last October, he is fortunate in having on his uniformed staff a veteran of over 70 who possesses exceptional skill with the paint brush, having been a scenic artist for many years. A. Burnett, this handyman, carried out a large piece of camouflage, whereby the entrance to the stalls was converted into the semblance of the approach to a rocky cavern. Even the walls and stairs were faked to look like rock. On one side of the opening appeared a black cat with arched back facing a coiled serpent; on the other side was an admirable impression of Veronica Lake fondling another snake, with an owl peering over her shoulder. Film title and stars were shown on a "pelmet" over the entrance.

For those who wonder how in these days of shortage of materials such a massive piece of scenery could be devised, it may be explained that the backing on which the artist worked was built up of old posters, cartons, etc., pasted together to form a sort of "patent board" and supported by a light wooden frame work. Ordinary scene-painters' colours were used, and the whole set was fireproofed to comply with regulations. This shows effectively what can be done when one has a mind to produce a result and has the necessary skill and energy. Mr. Burnett, by the way, does this artistic work in his spare time between the performance of his normal duties as an attendant around the theatre.

SOUND SYSTEM RCA

Foyer display at the Regal, Chesterfield, for RANDOM HARVEST (M-G-M) designed and painted by the two sons of Manager A. Bayliss.

With Emphasis

WHEN "Random Harvest" was retained for a second week's showing at the Regal, Chesterfield, Manager A. Bayliss gave most emphatic notice of this first retention of any film at his theatre by using the full length of the concrete parapet to hold seven streamers, each 15 ft. long and each reading "Retained Random Harvest."

His foyer display was carried out by his two sons, the eldest aged 23 being responsible for the water-colour painting of Greer Garson and Ronald Colman, while the lad of 16 executes the lettering. He is fortunate to have two talented sons who are prepared to use the backs of old posters and other previously used material to help their dad.

Tail Coat with a Twist

A VARIATION in the use of a tail coat was made by F. Crombholme when showing the film "Tales of Manhattan" at the Majestic, Norfolk. He had a man parade the

Co-operation between the local Div. Officer and J. Barker secured the parade of these N.F.A. members to the Palace, Lancaster, and gained publicity for THE BELLS GO DOWN (United Artists).

wn with a sandwich board bearing the scription "The tale of a tail coat is e 'Tales of Manhattan,' showing at e Majestic." He also had another il coat hung in the entrance. A heme which caused considerable com- ent was the offer of a free seat to yone who turned up dressed in a tail at, which offer was claimed by a oman.

Glasgow's Queues

OT since the beginning of talkies in Scotland have such queues been en at the Glasgow Coliseum—A.B.C.'s 000 seater—as for this Warner attrac- on. The atmosphere of "Yankee oodle Dandy" was obtained on the g Coliseum canopy by painting strips red, white and blue across the letter- g of the stars' names and title.

The main expense was the printing of huge streamer calling attention to the fact that the spectacular scenes in "the greatest musical ever" are enlarged to almost three times normal size on the Coliseum's expanding screen—the only one in Scotland. This streamer was mounted on top of the canopy in the centre, supported at either side by large cut-out top-hats painted stars and stripes, etc. The co-operation of various American institutions—notably the U.S. Red Cross—was readily obtained, and from these sources large and small American flags were borrowed, which, together with a Union Jack, made an impressive display at the front of the house. The foyer display consisted of still another streamer boosting the expanding screen and the lighting through the entrance hall was coloured red, white and blue. Right from the first showing there was a continuous queue, and on Saturday the house was open from 10 a.m. During the run many patrons leaving after the show were anxious to know "how the wide screen worked," and this was explained to them by Manager Bob Scott.

Without Cost

"I HAVEN'T spent a halfpenny on supplementary publicity or exploitation since I came here two years ago," boasted G. W. Barnes, manager of the Kenton Odeon, when I discussed Trade topics with him recently, yet he was able to tell a wonderful story of the way in which he has built up business so that now, whatever his programme, he can rely upon a large clientele of regular customers to roll along on their chosen afternoons or evenings. They have come to rely upon the house and him for steady, reliable entertainment, week by week, and don't have to "shop" for their amusement.

And the secret of this unusual success? Personality. Before coming into the picture business Mr. Barnes was for 40 years in the theatrical world as actor, manager, touring manager, publicity manager, etc., and the experience he gained in many parts of the world while so employed he has now put to good use in the management of a kinema. He makes honesty and straight dealing a maxim, and his public have come to recognise that fact. The result is good, steady business. He and his cashier recognise the "regulars" day by day as they arrive, and Mr. Barnes says he can estimate before opening on a Monday roughly what his week's returns will amount to.

This Week's Wisecrack

OUR representative found an independent exhibitor in the foyer of his hall and greeted him with the inquiry: "Well, Mr. ———, how are you keeping?"

Came the reply: "I'm keeping everything I get!"

A Wizard Prang

ERNEST BARRY put over a stage presentation at the Hammersmith Gaumont recently to draw attention to "Thunder Birds" (20th-Fox), using simple means to produce a really startling effect. At the close of his short interlude at the Compton, organist Cyril Busfield announced the scena through the mike and then struck up the strains of the R.A.F. March. Simultaneously the tabs parted to disclose a glittering replica of the Air Force wings in front of draperies of red, white and blue hung vertically. The wings were picked up in a vivid spot from the projection room, and at once drew a round of applause. As this died away the audience heard over the loudspeakers the familiar tones of the Premier's voice uttering an extract from one of his recent speeches forecasting the wrath to come to "those wicked men" across the Channel. At the conclusion of this brief excerpt the wing symbol and its tricolour background were flied and the stage momentarily blacked out to the sound of a zooming 'plane. Then suddenly there appeared a gigantic representation of a crashed Nazi bomber, its nose apparently buried in the ground and its fuselage flaming, against a background of drifting clouds. When the audience had recovered from their astonishment there was a spontaneous burst of hearty applause, and the tabs were again drawn while the organist "played out" the tableau. The wing-span of the model bomber practically filled the proscenium width—a 60-ft. span. I believe—and the silhouette (on which appeared a replica of the German cross, picked out by a dimmed spot-lantern) was constructed. I am told, from materials already in the theatre. A chemical flare behind provided the glare and smoke, and the rest was mainly showmanship and close co-operation between manager, technical staff and organist. A fine piece of work which thrilled all who saw it. Unfortunately, the photograph taken lacks detail and is unusable for blockmaking.

Expensive—but Impressive

WHEN I was in the Edgware Road Odeon the other day Manager David Lyons showed me with justifiable pride a large hand-written announcement at one end of the wide foyer. Executed on fabric, it looked like a large parchment scroll and told the world: "We proudly announce the two greatest films of screen history—secured for showing at this theatre." Below were particulars of the two masterpieces in question: "Life and Death of Colonel Blimp" (G.F.D.) and "For Ever and a Day" (RKO-Radio). Mr. Lyons told me the cost of this exceptionally fine piece of work, but I think it was worth it, for the final result was undoubtedly quite out of the rut.

Regalite

MICHAEL O'CALLAGHAN, of the Wembley Regal (A.B.C.), is evidently an internationalist and intent on cementing good relations between the Allies. When screening "Mademoiselle France" (M-G-M) he imparted a Gallic tinge to the programme by putting on a stage interlude in which Fighting French troops supported a sextet of girls in national costume who sang appropriate airs, including the "Marseillaise," "When the Lights Go Up Again," "The Last Time I Saw Paris" and "Louise." There were also four young boy accordionists, and the whole presentation was enthusiastically received at every performance. No expense was entailed, as the performers were local amateurs. Simple; yet it added considerably to the appeal of the film and helped to fill the house.

POPULAR INTERLUDE

Sixty Minutes of Illusions par Excellence

THE GREAT LYLE, the illusionist, is presenting on the Granada Circuit a 60-minute version of his Aldwych Theatre success, "A Cavalcade of Mystery."

Opening at the Sutton Granada last week with his "box of tricks"—if one may use the term to describe magic in the grand manner—the performance contains every kind of deception that may thrill, surprise, or move to laughter, and he shows the master hand in them all. There are big-set illusions over which the sophisticated person murmurs "apparatus," but let the sophisticate explain the mechanics of the monster "three card trick" entitled "Find the Lady." There are also smaller effects done by sleight of hand. But it is not technical ease and mastery alone that makes the show attractive.

Lyle is a most accomplished showman who makes familiar effects interesting and entertaining. Assess him in his own line and it is no misuse of the word to call him artist. "Cavalcade of Mystery" is ideal entertainment for kine patrons and draws all sections of the community, young and old alike. Lyle says "It is the first time I have played to a 'kinema audience,' although I played at Radio City, New York, with its huge seating capacity. I think by last week's experience that kinegoers are even more enthusiastic in both applause and laughter than the music-hall patrons." Granadas are presenting the show this week at Tooting and next week at Woolwich.

Striking foyer transformation carried out by E. Dyer at the Harlesden Odeon as exploitation for I MARRIED A WITCH (United Artists).

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Bearding the Enemy

THE following is a true story, but wild renters would not drag from me the identities of the parties concerned.

An astute showman, who had been annoyed when his competitor had the audacity to place a poster outside his theatre, decided to get even. A film came along which he was able to link with a national campaign quite unconnected with films and the organisers were delighted to co-operate. So our showman friend had slides made incorporating the title of his picture and a message about the national campaign but omitting any reference to his theatre or the fact that the slogan was, in fact, a film title, offered them to the campaign organisers and suggested that they might be screened at all theatres in the district. The slides were duly pushed out by the authorities, and I am assured they were shown by his competitors, who apparently did not realise that they contained a subtle advertisement of his show? What will happen when (or if) this comes to light I tremble to think—but it was a grand stunt.

They "Adoored" It

ONE has often heard of applause "raising the roof," but have you ever heard of it making doors blow open? It sounds impossible, but I actually saw it happen last week. A stage show was in progress and the audience were asked to demonstrate their appreciation of performers by the time-honoured method of bringing the palms of the hands smartly together. I stood outside the auditorium viewing the performance through a small glass panel let into the swing doors, and every time the patrons burst into a round of applause one of the doors swayed visibly to and fro. It was so noticeable that I thought of suggesting to the sponsors of the affair that they should use the door as a sort of visible meter of audience reaction.

Another Enigma

WHAT mysteries there are in the exhibiting business! I was told by an exhibitor in a tough, working-class inner London district recently that he has little or no trouble from those vandals who elsewhere rip and cut seats. Yet, not far away in a newer district which is also working-class in type but of a rather higher grade (many of the workers are skilled artisans), the manager of the local hall just cannot keep the hooligans in check. How can one account for this?

Up the Ladder

WHEN in Lewisham recently I dropped in at the Gaumont for a chat with W. A. Benn, now managing this fine hall. Originally "something in the city," he entered the Trade eight years ago right at the bottom as a member of the uniformed staff, and is very proud to have risen to his present position via assistant management of the County, Sutton, and the managership of the Tower and Annexe, Peckham, and the Gaumont, Rose Hill, Morden. Unlike some managers who try to hide their humble beginnings, Mr. Benn considers his progress worthy of mention, and it is no doubt to the fact that he knows the attendant's job "from the inside" that must be attributed his success in controlling his staff. He gave them a fine bouquet for efficiency and loyalty, and is one of the relatively few managers who apparently is not driven half crazy by staff troubles at the present time. He is assisted by W. Sheenan, a newcomer to the film business, who was, before serving in the Forces, connected with the outfitting trade.

K. Warburton's foyer at the Broadway, Eccles, resembled a miniature munition dump with his display for FLYING FORTRESS (Warner)

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Camberwell Fare

HOW fortunate is the kine. manager possessed of the artistic skill (not to mention the time) to execute his own vestibule publicity displays. I have several times referred to the clever work of Charles Wright, of the Camberwell Odeon, and found his latest well up to standard. It was a large panel dealing with the G.F.D. feature, "We Dive at Dawn," and showed a submarine wallowing in a stormy sea, apparently being shelled by a destroyer on the skyline. Above, forming bright discs on the dull sky, were portrait heads of Eric Portman and John Mills, bearded and unkempt as submariners are apt to look after a spell afloat. Film title and star names completed a fine piece of scene-painting and an excellent straightforward advertisement.

Lieut.-Colonel J. M. de Lagatinerie with officers of the Fighting French Air Force and Madame Lothbury, organiser of the Walsall branch of the Fighting French Welfare Committee, at the premiere of British Lion's TO-MORROW WE LIVE, at the Savoy Cinema, Walsall.

The Kinema as a Social Centre

ONE unexpected result of war conditions in many towns has been the way in which the kinema has dropped into a leading place in social and civic activities. This trend has been particularly noticeable in many towns which receive regular attention from the Luftwaffe.

The increased use of the kinemas for meetings, demonstrations and functions can be partly explained by the loss of other halls through enemy action, but there are other reasons, and it should be interesting to examine them in the expectation that, after the war, the kinema may take a more important and very different place in social life.

One factor is the willing co-operation invariably given by owners, managers and staffs. Those organisations which, before 1939, tolerated the kinema as a necessary evil (and there were many provincial bodies which did take that view) have realised, in the stress of war, that the presence on the spot of enthusiastic and skilled helpers is a boon indeed.

Again, in the kinema itself most towns have a hall with a large seating capacity, with comfort far surpassing that of the ordinary meeting place, and with facilities for illustrating lectures and demonstrations unrivalled elsewhere. More and more the kinemas are being used for instructional and propaganda purposes in place of the schoolrooms and parish halls with their sub-standard film shows.

These facts are generally realised, at least in the "front line" towns which have lost many public buildings, but it is usual to dismiss the new place the kinema has found for itself as merely a war time expedient, whereas it may very well be the first step towards a novel development. (The growth of the children's clubs before the war was possibly the first indication of this trend.)

It is possible and, in the opinion of many, even desirable that the kinema will become something a great deal more important than a place of amusement. The restaurants, rest rooms and dance-floors of the 'thirties added to the kinema proper as a "service"—or a "bait"—may be the forerunners of concert halls, smaller theatres for news programmes, gymnasia and swim-pools. Whether the kinema itself remains at the head, or becomes a mere part of social centre, depends to a great extent on the attitude of the Industry and on the general post-war set-up.

It is certain that many our towns will have to provide social centres with facilities for everything from education to amusement. It is equally certain that the old bang-the-drum walk-up days of the kinema have gone for good. The modern world accepts films as a necessary part of civilised life. It is safe to say that a larger percentage of the adult population go to 'the pictures' regularly than take part in any other social activity. Therefore, it seems reasonable to believe that in the new world which seems to be coming, but which may be just round the corner, the kinema must play a leading part. And that part may be that of the centre of social life.

RELEASES FOR AUGUST 2

Compiled by A. W. OWEN

"REVER AND A DAY"
(RKO-Radio)

Length, 9,483 ft. Reg. No. Reviewed in KINE. May 13,

n Aherne, Robert Cummings, Laughton, Anna Neagle.

—A pageant of recent Engory, written to benefit British American charities by distinresidents of the British film in Hollywood. A fine tribute fish character.

Crown Imperial," a Coronation Walton (Novello), with adapon from the piano-solo copy.

c.—As organ, recorded on H.M.V. 3164 by the B.B.C. Symphony hestra (Berkeley Mason at the an), conducted by Sir Adrian lt.

LLO, 'FRISCO, HELLO!"
(20th Century-Fox)

Length, 8,879 ft. Reg. No. 39. Reviewed in KINE. June 10,

Alice Faye, John Payne, Jack ie, Lynn Bari.

ERE.—Romantic comedy musicale hnicolor), set in San Francisco the early 1900s, the story being exc for music, song and vaude-

"Live, Laugh and Love," from ongress Dances" (Chappell), with ptation from the piano-solo copy.

c.—As organ, recorded on H.M.V. 71 by the London Palladium hestra.

"I'LL WALK BESIDE YOU"
(Butcher's)

CERT. U. Length, 7,902 ft. Reg. No. Br./R.6374. Reviewed in KINE. April 22, 1943.

STARS.—Richard Bird, Lesley Brook.

ATMOSPHERE.—Sentimental musical drama, suggested by the popular song, the chequered romance of a working girl and a young Lieutenant-Commander, embellished by interludes by the London Symphony Orchestra, with John McHugh as vocalist.

ORGAN.—Theme song, "I'll Walk Beside You," Alan Murray, with adaptation from the vocal-piano copy and synchronisation with non-sync record detailed below.

NON-SYNC.—Theme song, recorded on H.M.V. B.8904 by Peter Dawson.

"THE HUMAN COMEDY"
(M-G-M)

CERT. U. Length 10,486 ft. Reg. No. F.———. Reviewed in KINE. May 27, 1943.

STARS.—Mickey Rooney, Frank Morgan.

ATMOSPHERE. — Romantic comedy-melodrama, told with a typical American small-town background, having a strong spiritual angle, setting out to prove that death is not the end, but the beginning.

ORGAN.—"Mors et Vita," "Judex," Gounod (Novello), with adaptation from the special organ arrangement.

NON-SYNC.—As organ, recorded on H.M.V. C.1969 by the New Symphony Orchestra.

New Theme Song Recordings

Film.	Theme Song.	Recording.	Details of Record.
racking" ...	"Home Guard Blues" / "When the Lads of the Village"	Regal... M.R. 3689...	Geo. Formby and Orch.
Too Shy" ...	"Andy the Handy Man" / "Talking to the Moon"	Regal... M.R. 3645...	Geo. Formby and Orch.
	"Out of This World" ...	H.M.V. F. 1975 ...	Geraldo and his Orch.
. Beautiful"...	"Three Dreams" / "The Lady Who Didn't Believe"	Regal... M.R. 3695...	Harry Roy and his Orch.
Balloon Goes	"I'll Soon be Coming Home"	H.M.V. F. 1973 ...	Organ, Dance Band and Me (Alan Kane).
na	"You Can't Say No to a Soldier"	H.M.V. F. 1970 ...	Geraldo and his Orch.
Fuhrer's Face"	"Der Führer's Face" ...	H.M.V. B.D. 5787...	Spike Jones and Dance Band.
Spangled Rhythm"	"Hit the Road to Dreamland"	H.M.V. B.D. 5801	Joe Loss and Dance Band.
blan a" ...	"As Time Goes By" ...	Regal M.R. 3693...	Eric Whenstone and his Band.
py-(-Lucky"	"Let's Get Lost" ...	H.M.V. B.D. 5787	Spike Jones and his Dance Band.

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Kinema Organists in His Majesty's Forces

No. 40.—A.C.1 STANLEY WYLLIE, R.A.F.

YET another somewhat belated addition to the long list of kinema organists doing their bit in the R.A.F. and other units of H.M. Forces concerns A.C.1 Stanley Wyllie, R.A.F., who hails from Yorkshire. As a schoolboy he used to visit the Victoria Kinema at Bradford and became an organ fan, then studied in Newcastle-on-Tyne and became organist at one of Black's Regal theatres at Sunderland when he was eighteen. Owes much of his success to the help and encouragement of Reginald Porter Brown and H. Robinson Cleaver. Joined the A.B.C. circuit at the Regal, Torquay, where he remained till joining up in the R.A.F., being lucky to broadcast from this theatre for the B.B.C. Has now been in the R.A.F. two years and been a member of the station band, playing in various parts of Gloucestershire and Wiltshire to entertain the troops. While on leave he never fails to give an interlude at Torquay and hopes to return in peace time to that console again.

A. W. O.

ORGAN INTERLUDES

Paris of Yesterday and To-day

MY matinée visit to hear Roy Page at the console of the three-manual Compton organ at the Gaumont, Camden Town, N., proved well worth while, both from an artistic and showmanship angle, for it was a provocative interlude which has this week made many patrons "think again" upon their opinion of one of our Allies.

The recital was dedicated to France, its capital, Paris, and its national music and "La Marseillaise," was used to cover the introductory slide matter. It is this slide matter upon which the organist had undoubtedly given much thought and attention that a great measure of the success of the recital is due, as it formed a perfect basis to the music chosen, and induced his audience to visualise the reaction of the Parisians themselves to the present war with some pre-war pictures of the happy times many Britishers had in the gay city. As an example, the "Dance Apache" was used to illustrate the French music-hall stage, and "Speak To Me of Love," a typical romantic French favourite song. "Love's Last Word is Spoken, Cherie" also must have been familiar to many, and the magical valse movement from one of the "Faust Ballet Suite" was excellent in its organ adaptation of correct orchestral registration.

The spirit of yearning for the Paris they loved was musically well illustrated by "Paree When Night is Falling," "My Home is Still Paree." The war spirit roused again by the Allies' recent successes and the French nation's attempt to come again united in the cause suggested the "March Lorraine" of Louis Ganne, one of the finest French marches ever written, played with both its main theme and the trio movement just in that stirring fast tempo that adds brilliance to its stirring melodies. This led to the words of the "Marseillaise" flashed on the screen for vocal acclamation and a national climax of patriotic friendship.

This interlude held the attention of the matinée house throughout, and Roy Page must have been well satisfied with the genuine appreciation shown. With a full night house the result is a foregone conclusion. Personally, I was well entertained, and it is a pity that Camden Town audience is the only one likely to hear this interlude.

A. W. O.

A FILM AND INTERLUDE TIE-UP AT CHESTERFIELD

Manager Baylis writes to me to voice his appreciation of the close co-operation of his organist, Cycil Birmingham, at the Regal, Chesterfield, when the film screened was "Random Harvest" and the organ interlude titled "A Country Side Fantasy." Co-operation, however, extends to Sydney Brunning, the 17-year-old operator, who made coloured slides for the interlude, and to his chief operator, who employed special methods to produce clever pattern effects on the screen as a background for the slides. The premier slide depicted a country cottage with a garden, a mass of foliage and flowers, while the music includes the "Rustic Rhapsody," "Lullaby of the Leaves," "Whispering Grass," etc., finishing with the "Valse des Fleurs," with a slide background of bouquets of flowers to enhance the effect.

Cyril Birmingham is an experienced organist, having been about 15 years at the console, and I am sure deserves his manager's eulogy.

A. W. O.

Patrons Try to Beat Organist

"CAN you beat the organist?" That is the title of a novel contest devised, with the object of obtaining cash for the Red Cross by A. N. Lilley, manager of the Clifton Cinema, York, and Hubert Cooter, the organist.

J. X. Prendergast, proprietor of the kinema, hopes patrons will rally to support such a worthy cause in what is expected to be a most entertaining way.

The Clifton idea is this: One of the audience will be asked to name a tune, "popular" or serious. The organist's task will be to play this tune within ten seconds.

If he fails, he (and Mr. Lilley) will put a contribution in the Red Cross box. On the other hand, if the organist succeeds in the "music sprint" the person who suggested the tune will have to drop something in the box.

The contest will be tried out this week, when each of the York kinemas will make a special effort for the Red Cross.

URGENT! SAVE EVERY SCRAP OF WASTE PAPER
Each used ticket will make a cartridge wad

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Sta
LONDON.					
Thurs., July 8	10.30 a.m.	Rialto	The Pay Off	Pathe	Lee Tracy
,, ,, 8	2.30 p.m.	G.B. Theatre ...	Prison Mutiny	Pathe	Edward M... ...
,, ,, 8	10.30 a.m.	Own Theatre ...	Little Joe the Wrangler	G.F.D.	Johnny Ma... Brown
Fri., July 9	10.30 a.m.	Own Theatre ...	The Old Chisholm Trail	G.F.D.	Johnny Ma... Brown
,, ,, 9	2.30 p.m.	Own Theatre ...	Cheyene Round Up	G.F.D.	Johnny Ma... Brown
,, ,, 9	10.30 a.m.	Century	Four Shorts	20th Century-Fox	
,, ,, 9	11 a.m.	Own Private Th.	Seven Shorts	Warner	
,, ,, 9	10.45 a.m.	Own Private Th.	Five Shorts...	Columbia	
Tues., ,, 13	10.30 a.m.	Rialto	Queen of Broadway	Pathe	Rochelle Hu...son
,, ,, 13	2.30 p.m.	Cambridge ...	Warn That Man	Pathe	Gordon Ha...r ...
,, ,, 13	10.30 a.m. & 2.30 p.m.	Century	Bomber's Moon	20th Century-Fox	George Mon...omery ...
,, ,, 13	10.45 a.m.	Studio One ...	Chatterbox	British Lion ...	Joe E. Brow... ...
,, ,, 13	10.45 a.m.	Odeon	Hit the Ice	G.F.D.	Abbott and ...ostello...
Wed., ,, 14	2.30 p.m.	G.B. Theatre ...	Clancey Street Boys	Pathe	East Side K... ...
,, ,, 14	10.45 a.m.	Studio One ...	The More the Merrier	Columbia	Jean Arthur ... ...
,, ,, 14	10.30 a.m. & 2.30 p.m.	Century	My Friend Flicka	20th Century-Fox	Roddy McD...wall ...
,, ,, 14	11 a.m.	Rialto	Idaho	British Lion ...	Roy Rogers ... ...
,, ,, 14	10.15 a.m.	Leicester Sq. Th.	The Man in Grey	G.F.D.	Margaret Lo...wood...
,, ,, 14	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Du Barry Was a Lady	M-G-M	Red Skelton ... ...
,, ,, 14	10.30 a.m.	Private Theatre...	Bolero	Paramount ...	Re-issue ... ...
BIRMINGHAM.					
Tues., July 13	10.30 a.m.	Futurist	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	10.30 a.m.	Futurist	Victory Parade	New Realm... ...	" Hutch " ... ...
,, ,, 14	10.45 a.m.	Tatler	69th Parallel	Butcher	
CARDIFF.					
Fri., July 9	10.45 a.m.	Park Hall ...	The Girl in Overalls	M-G-M	Ann Sothern ... ...
Tues., ,, 13	10.45 a.m.	Odeon	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	11 a.m.	Capitol	69th Parallel	Butcher	
GLASGOW.					
Fri., July 9	10.45 a.m.	La Scala ...	Victory Parade	New Realm ...	" Hutch " ... ...
,, ,, 9	10.45 a.m.	Cosmo	Above Suspicion	M-G-M	Joan Crawford ...
Tues., ,, 13	10.30 a.m.	Playhouse ...	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	10.45 a.m.	La Scala ...	69th Parallel	Butcher	
LEEDS.					
Tues., July 13	10.30 a.m.	Odeon	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	11 a.m.	Tower	69th Parallel	Butcher	... ...
Thurs., ,, 15	10.30 a.m.	Ritz	Chatterbox	British Lion ...	Joe E. Browne ...
LIVERPOOL.					
Tues., July 13	10.45 a.m.	Paramount ...	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	10.45 a.m.	Futurist	Above Suspicion	M-G-M	Joan Crawford ...
,, ,, 14	10.30 a.m.	Forum	Chatterbox	British Lion ...	Joe E. Browne ...
Thurs., ,, 15	10.45 a.m.	Paramount ...	Idahoe	British Lion ...	Roy Rogers ... ...
MANCHESTER.					
Fri., July 9	10.30 a.m.	Gaiety	Presenting Lily Mars	M-G-M	Judy Garland ...
Tues., July 13	10.45 a.m.	Market Street ...	The Girl in Overalls	M-G-M	Ann Sothern ... ...
,, ,, 13	10.45 a.m.	Odeon	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	10.30 a.m.	Gaiety	Arizona Cyclone and Boss of Mesa Hangtown	G.F.D.	——— ... ...
,, ,, 14	10.45 a.m.	Theatre Royal ...	69th Parallel	Butcher	——— ... ...
NEWCASTLE.					
Tues., July 13	10.30 a.m.	Odeon	Five Graves to Cairo	Paramount ...	Franchot Tone ...
Wed., ,, 14	10.30 a.m.	Essoldo	Above Suspicion	M-G-M ...	Joan Crawford ...
NOTTINGHAM.					
Tues., July 13	10.30 a.m.	Scala	Crazy to Kill	M-G-M	Lionel Barrymore ...
SHEFFIELD.					
Fri., July 9	10.45 a.m.	Cinema House ...	Rembrandt...	British Lion ...	Charles Laugh...on ...
Tues., ,, 13	10.30 a.m.	Cinema House ...	The Girl in Overalls	M-G-M	Ann Sothern ... ...
Thurs., ,, 15	10.45 a.m.	Cinema House ...	69th Parallel	Butcher	

OUR ROAMING REP.

—says—

Religion on Sundays?

I AM told that lately a short film of a distinctly religious flavour has been screened on Sundays at the houses belonging to one of the circuits. No one will cavil at the introduction of a serious note into Sunday kinema performances, nor at anything that may help to foster a more widespread interest in religious matters, but it has been suggested that the practice of introducing a film of this character into an entertainment programme is not without risk unless care is taken. For instance, to screen such a picture immediately after a Laurel and Hardy broad comedy or a gangster drama would be asking for trouble and might easily do more harm than good. The "Sunday thought" needs to be inserted in a carefully chosen part of the programme where its message will not clash with other items, past or to come, and to be put on with that touch of discreet showmanship which will provide the right atmosphere. The drawing of the tabs after it has been shown would provide a break, and it should obviously not be heralded by the playing of a "swing" record or succeeded immediately by the flamboyant trumpet notes and drum-roll of the normal dramatic opening music of a feature.

The commentator who drew our attention to this matter remarked that from his observation the religious short was received in silence by everyone in the house. Those of a religious turn of mind accepted it without audible approbation, while the remainder of the audience made no sign of their possible annoyance or amusement. Sunday patrons come (and pay) to be amused; it is often the only day in the week when they can seek entertainment. Religion must be offered to them, therefore, with the utmost discretion or they may take offence.

Taking Over

HOW do some managers succeed in staying in the Trade, and even securing promotion? One would think, after hearing the lurid details of their careers that they would not last in the business a week; yet they go on and on. One reputable and experienced kinema-manager to whom I was talking recently told me that not only had he had considerable difficulty in clearing up his present hall and making it both presentable and reputable after the scandal created by his predecessor, but that he had had a similar experience at his previous house, having, in fact, been called in to put things ship-shape after the removal of a "dud." I am always being told of the incapability of some of these careless, inexperienced muddlers. One of these men, so I am told, spent a small fortune on trunk calls to his trainer to ask how to deal with this and that situation. In any other business this kind of thing would not be tolerated.

Disgui e

I KNOW the staffing ... Trade is beyond w... words, but I never ex... of the local "yobboe... lounge suit, topped wi... form cap and wearing ... so) choker, taking t... kinema. Yet I did s... The youth looked a tho... in between whiles amu... ing with another mem... near by. I cannot thi... to be engaged for such ... been taken on, how it ... was allowed to be seen ... unsuitable garb and ... responsible managers ... something to freshen ... achieve a presentable ... him. How far we have ... halcyon days when ... attendants were clad ... retired field-marshals ... ported themselves wi... appropriate to such ra...k!

ATIONS VACANT

ENCED MANAGER RE- FOR KINEMA IN HOME PERMANENCY. — AGE PARTICULARS TO SHIP- KING CIRCUIT, 427, CECIL S, 86, STRAND, W.C.2.

ng occurs for a conscientious mbining tact and personality repertory kinema. Applica- ining fullest particulars, will confidentially.—C., Box 468, raph Weekly.

R or Operator to take over na, Devonshire; good wages; night.—Apply, Walters, 396, t, Lincoln.

ERS FOR KINEMAS IN AND LONDON; PERMANENT S AND GOOD WAGES. AP- ONS TREATED IN CONFI- —APPLY, M., BOX 453, KINE- APH WEEKLY.

ED, Chief Operator, country Sussex; safe area; evenings aturday matinée, no Sundays; Electric sound; Kalee 8 M.; 5 10s.; would consider with wife r £7 both; only those with re- ferences need apply. — Reply, 439, Kinematograph Weekly.

Operator required; over age mpt military service.—Apply, waythling, Southampton.

ED, Operator-Manager, 30 t of London; will not be re- operate, but must have sound e of operating; progressive for right man.—Full particulars ox 467, Kinematograph Weekly.

ATORS, Chief, Second, Third; ound and machines.—Full par- of past employment, salary re- d when disengaged to Manager, ma, High Wycombe, Bucks.

IT Engineer required, fully ex- and capable of undertaking tenance of plant, etc., of group s.—Apply by letter, giving full s of past experience, to the r, Medway Cinemas, Ltd., State Dartford.

TORS, ALL GRADES, FOR S IN AND AROUND LON- PERMANENT POSITIONS, OOD WAGES AND WORKING IONS. — APPLICATIONS IN ENCE.—APPLY, L., BOX 452, TOGRAPH WEEKLY.

OR Film Renting Company, about 20 miles outside London, staff for their booking and g department.—Apply, N., Box matograph Weekly.

ED, good all-round Poster Artist. ll particulars, and salary re- ., Box 460, Kinematograph

ED, Chief Operator (£5 15s.) d (£3 5s.); good conditions; st End kinema.—D., Box 469, graph Weekly.

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e giving full details—

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EXPERIENCED and energetic Man- ager at Liberty for Super Theatre or kinema; anywhere; exempt; life ex- perience; highest references; only first- class offers entertained. — 21, Albion Street, Livesey, Blackburn, Lancs.

VACANT shortly, Manager-Projec- tionist; 25 years' experience, London and South; highest qualifications and refer- ences; open for responsible post as Man- ager-Projectionist-Supervisor-Engineer.— Wellburn, 7, Pirton Lane, Churchdown, nr. Gloucester.

MANAGER seeks position; anywhere; conversant with all parts of the Trade; exempt.—Y., Box 464, Kinematograph Weekly.

SOUND-Recording Engineer seeks post; experienced production, laboratory, maintenance, mechanical and electrical, studio, location, news.—S., Box 434, Kinematograph Weekly.

ADVERTISER, 30 years' experience General Manager, Resident Manager, Company Secretary, Circuit Engineer, desires offers; A to Z knowledge all branches of the business, administrative and technical.—W., Box 414, Kinemato- graph Weekly.

MANAGER, EXEMPT, AGE 48, BONDED, VERY SMART APPEAR- ANCE, PRACTICAL ELECTRICIAN AND OPERATOR, DESIRES CHANGE; GO ANYWHERE; PLEASE STATE SALARY WHEN REPLYING. — 20, PARK ROAD, MOSELEY, BIRMING- HAM.

KINEMA Manager, bonded, desires change; sober, smart appearance; age 44; disciplinarian; clean, conscientious worker; country preferred, but not essen- tial; go anywhere.—F., Box 447, Kine- matograph Weekly.

RELIABLE Chief Operator-Electrician desires position; W.E., B.T.H. rectifiers, H.I. arcs; excellent refs.; salary £7.— Operator, 329, Camden Road, Holloway, N.7.

SOLO ORGANIST, FULLY EXPERI- ENCED MODERN RHYTHMIC STYLE, YOUNG, EXEMPT; LONDON AREA ONLY. — Z., BOX 465, KINEMATO- GRAPH WEEKLY.

ORGANIST, bright rhythm and swing a speciality, good style, desires engage- ments.—V., Box 461, Kinematograph Weekly.

POSTER Publicity. — Ex-Service man can now undertake front-of-house and outside poster work for one or two theatres or small circuit.—State require- ments to T., Box 459, Kinematograph Weekly.

KINEMAS FOR SALE & TO LET

B. JACKSON, F.V.A., the South Coast Estate and Kinema Agent, has instruc- tions to dispose privately two modern Kinemas, Buckinghamshire and North of England, doing excellent business. (Pre- miums required.) Details will be given to principals only, enclosing usual bankers' references.—Apply, 8, Imperial Arcade Buildings, Western Road, Brighton.

KINEMA TO LET,
SUBURBS OF LONDON.
POPULOUS DISTRICT.
CHEAP NEIGHBOURHOOD.

Suitable for man who could take per- sonal charge. — Apply, Loughborough Playhouse, Ltd., 52, Portland Place, W.1.

SUBURBAN Kinema to let, suitable only for man who could act personally as Manager and Operator and wife to help in the theatre. No rent asked, but percentage on door receipts.—A., Box 466, Kinematograph Weekly.

KINEMAS WANTED

KINEMA WANTED, FREEHOLD OR RENTAL; SMALL CIRCUIT WOULD BE CONSIDERED; GENUINE INQUIRY.—PARTICULARS IN CON- FIDENCE, M., BOX 404, KINEMATO- GRAPH WEEKLY.

GENTLEMAN requires small kinema or kinemas; West Midlands, Wales or Welsh Coast preferred. Privacy guaranteed and cash for any reasonable proposition, either freehold or lease.— W., Box 438, Kinematograph Weekly.

WANTED TO PURCHASE OR LEASE, KINEMA (LANCASHIRE); OR WOULD CONSIDER FINANCING WITH RE- MUNERATIVE POSITION.—M., BOX 428, KINEMATOGRAPH WEEKLY.

THEATRE SEATS

TIP-UP Seats wanted, any condition providing standards are in good condi- tion. Also standards.—R. Bovilsky, Seat- ing Specialist, 34, Batson Street, Govan- hill, Glasgow, S.2.

BOOKS

W. L. PEMBER'S "Read This and Weep," 2s. 8d., post paid.—White Hill Press, Marlow, Bucks.

FILMS

FILM scrap wanted for the recovery of nitrate and acetate cellulose; photo- graphers' films and stills also wanted.— Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

FOR SALE AND WANTED

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AND MOTOR, 230 V. A.C.
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HAVE you any talkie junk to clear for cash? Experimenter wants anything in this line, out-of-date or faulty or old Morrison or other set; no fancy prices, but £5 to £30 for what you have.—V., Box 437, Kinematograph Weekly.

NEGATIVE stock, short ends, etc., wanted; 35mm. and 16mm.—P., Box 456, Kinematograph Weekly.

FOR SALE & WANTED (Contd.)

PAIR Kalee 6 Projectors, with spool- boxes, Kalee 8 pedestal stands, Morrison- Gyrotone flywheel Soundheads and Crompton ½-h.p. A.C. motors, £150. Simplex, with stand, spool-boxes, new spare intermittent sprockets and spare intermittent movement, £65. (Midlands.) —U., Box 436, Kinematograph Weekly.

BOMB, BLAST, FIREPROOF SAFES to protect your valuables, books, etc. Prices from £3 10s. to £21, according to size. Over 2,000 sold.—Write for leaflet, 1d.—K. Cretebond, Ltd., 13, Orange Street, London, W.C.2.

FOR Sale, complete Talkie Installation, in perfect working condition; can be seen and heard by appointment.—Write, Will Stone, 16, Edward Terrace, Cardiff.

WANTED, two Kalee 8's or similar, complete with spool-boxes, with or with- out Western adaptor plates.—State price, condition and where seen.—W., Box 462, Kinematograph Weekly.

WANTED, Zeiss Kinamo or similar 35mm. Camera; Cutting Bench; Pro- jector.—Q., Box 457, Kinematograph Weekly.

SALE, pair Kalee Mechanisms, 6's, with talkie stands, lamphouses, two sets spool- boxes, spools, pair soundheads, complete. Projector Lenses, also numerous Acces- sories, 10-watt Amplifier, push-pull. Nearest, £150.—X., Box 463, Kinemato- graph Weekly.

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July 8, 1943

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A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

JULY 8, 1943 No. 96

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bservations

TWEEN the optimists who declare we shall never in England see air raids on the scale of 1940-1941 and those who assert that Germany is aving up something terrible in the f fire and explosives there is a huge xed. Of the two, it is better to regard tter, if only because it will keep us equipped to deal with any possible ency which may arise. If the cir-ances do not arrive no harm will be by making sure that every precau-s taken.

s worth while inquiring if some of recautions against incendiary bombs were so rapidly adopted when fires t their worst are still being persisted pecially those which required that es of water should be available on a roofs to deal with fires which might used.

poration of stored water takes place rapidly during the summer months, nless the cleansing and frequent re- of any water storage receptacles are d to a definite member of the staff an ency might find them lacking in the ity needed to deal with an outbreak. ently, such receptacles were placed -of-the-way positions, and it may be members of the staff more recently ed, do not know of the situation of serve water supply.

re must be many cases where men duty it was to attend to this supply been taken for the Army and the sub-s engaged in their places (sometimes two or three men's work) have not firmly instructed on this very import-rvice. No time should be lost before g certain that every possible safety tion is taken, especially in regard to aintenance of static water supplies.

THEODOLITE.

THEATRE REQUIREMENTS FOR 16-mm REPRODUCTION

Acoustic Treatment of Existing Halls

By ELLIOTT HAMMETT

SERIOUS thought is being given on both sides of the Atlantic to the question of 16-mm. rights in standard film. The war has seen a large number of sub-standard film copies made for the convenience of easier supply of entertainment for troops; there is the danger of such copies falling into the hands of pirates and being exploited in out-of-the-way places to the detriment of the owners of exhibition rights in such places.

Consequently it has been felt by distributors that it would be far wiser to grant no sub-standard rights in entertainment films to others, but to retain such rights in original hands for disposal or exploitation by them.

For Small Town Entertainment

This problem brings up with it the possibility of the wider use of a smaller gauge film in isolated districts by small exhibitors to whom a 35-mm. set-up would prove too costly for profit. First, will producer-renters agree to issue two standards of picture in order to obtain an extra market; and, secondly, if they do, what requirements are there which must be satisfied if 16 mm. is to be permitted as a medium for the exhibition of feature film and shorts?

The Use of Existing Halls

It is obvious that, at least in the early stages of the use of sub-standard films for feature films, the halls in which they are screened in more or less isolated districts will be those which serve or have served for other purposes—a public-hall or disused chapel or a schoolroom. Later, when it is seen that at least up to audiences of a thousand the sound and picture produced by sub-standard projectors are comparable to those of the 35-mm. gauge, special movie theatres may be built, but that need not concern us at present.

Acoustic Treatment

The chief difficulty in screening films in the ex-public-hall, chapel or school will be mainly that of acoustics. The sub-standard film being on non-inflammable stock—it should always be this to avoid the possibility of careless handling in view of the common identification of non-inflammability with sub-standard—no special projection room becomes necessary. It would be advisable to house the projector in a separate booth to obviate the sound of the apparatus competing with the film's dialogue, but that is all.

Tungsten lamps would provide the light source (except where an arc of the Bell and Howell type of projector was installed), and thus all the difficulties associated with the use of the arc would be avoided.

The need, however, for clear dialogue would necessitate in many cases acoustic treatment, as angled ceilings with cross beams would set up all sorts of echoes. False ceilings would have to be introduced, together with some absorbent material at the rear of the building farthest from the screen, to prevent "bouncing" and general unintelligibility.

Loud-speaker Treatment

An improvement must be sought, however, in the loudspeaker of the sub-standard apparatus. An article in a recent *S.M.P.E. Journal* drove home the importance of having more than one speaker to handle sound, as has been found to be essential for reproduction from 35-mm. tracks.

A 12-inch cone radiating one acoustic watt at 100 cycles simultaneously with a 5,000-cycle signal will distort the 5,000-cycle signal by approximately 10 per cent., due to frequency modulation. An 8-inch cone could radiate only 0.20 watt at 100 cycles for the same distortion at 5,000 cycles, and only 0.012 watt at 50 cycles for the same distortion limit.

Thus it will be seen that the new factors which will present themselves should 16 mm. be permitted as vehicles of feature films are in the acoustic and loudspeaker fields mainly, and that where these can be satisfactorily handled there is no real obstacle to the use of the smaller gauge film.

16-mm. AND THE EXHIBITOR

Speaking at Morecambe last week Coun. H. Simpson, President of the C.E.A., suggested that one of the matters which might come before the proposed Policy Committee was the position of 16 mm., and mobile outfits in the commercial sphere. What would be the effect of these upon the exhibitor's position?

THE THEATRES OF WAR . . . . . .

Are of supreme importance to us all and must have priority; but *your* theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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ENTERTAINING TROOPS IN THE MIDDLE EAST

Co-operation of Shafto's with E.N.S.A.

AN ALL-IN FILM SERVICE

ENTERTAINMENT for troops in the Middle East when fighting and supply units were gathering in Egypt and upon the borders was a problem of huge magnitude which occasioned much anxiety to those who were responsible for maintaining Army morale at a difficult time.

Improvisation of theatres, both open-air and closed, had to be effected within a very short time, and the Films Division of E.N.S.A. worked miracles in many districts in providing film shows in very unpromising surroundings.

Ready for Service

Those to whom were committed the business of entertainment in the Middle East would be among the first to recognise how much was due to the presence of Shafto's in the area; and indeed relatives in England of Service men stationed in the Middle East have been made aware of the significance of Shafto from letters received.

For Thomas Shafto, besides being the proprietor of the Shafto circuit of some 130 kinemas of various types in the Middle East, with possible accommodation for 140,000 people a night, is his own middleman, having workshops of every kind necessary for providing material and maintenance of his theatre interests.

When the need arose for a rapid expansion of kinemas for military purposes, these workshops were busy almost day and night turning out insulation material, furniture, apparatus, seating, while engineers, architects, draughtsmen, electricians and carpenters got to work at their gigantic task. Wherever a kinema was needed by the military the Shafto organisation was ready for service.

How it Began

Some 3,000 people are on the pay-roll of United Film Service, the company which services the Shafto circuit, all playing their part in distributing throughout the territory reels of films numbering on occasion 1,500 reels a day.

One interesting point in the building up and control of this huge organisation is that it has been built up by one man—Thomas Shafto born in Australia of British parents—

The headquarters of the Shafto Service in the Middle East

who bought the Bandman theatrical and film interests just after the 1918 Armistice, Bandman's being the great providers of entertainment in the Middle East. In 1929 he visited London and New York and set to work to transform his kinemas into talkie houses.

Gibraltar, Malta, Cairo, Alexandria all knew the name of Shafto, as his theatrical companies, touring, covered these important centres, but it was in providing military entertainment that he rose to his highest opportunity.

One a Fortnight

At one time a military kinema under Shafto control was springing up at the rate of one a fortnight, so that wherever a camp might be located film entertainment was quickly available. Indeed, collaboration with E.N.S.A. was so readily offered by Shafto that 1,500 playing nights per annum were placed at its disposal without charge.

All this has to be organised, and the centre from which the Shafto organisation is run has a charm which is not possessed by many businesses of its size. As one sees the Shafto Film House framed within the bold ar the surrounding wall, it has a charm can be realised from the accomp illustration.

There is little doubt that when wars more Shafto will continue to be the ent ment power in the Middle East that before troops from all over the world c use Shafto as a familiar name.

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A service from Coltman's saves money, time and worry by supplying frames for every position, keeping these filled with current and advance publicity at an inclusive weekly charge—doubly worth considering now that a large outlay is unpatriotic.

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THE HOUSE 'PHONE

Don't Neglect It

In these days of difficulty in keeping thing in first-class repair, it is inevitable there should be now and again some detail of equipment which is temporarily of action. The seriousness of the arises when the temporary break bec semi-permanent.

A representative of the IDEAL KINEMA in a theatre recently at a point where for an inter-house 'phone could be linked a dial to various parts of the kinema. Oc arose to use it, when it was stated: "Oh doesn't work.. Hasn't worked for month

Now, when that kinema was built, the communication system was installed to in the easier running of the kinema a use in an emergency. It cannot be urge these days of depleted staffs, that the k in question runs more efficiently 'phone intercommunication, or that the p times are so free from emergency possib that the house 'phone is not needed.

To repair the system and restore communication is not a difficult task, chief operator with technical know might be put on to such a job, even if o electrical contractors are too busy to take the work.

Neglect to keep the syste in good may be costly.

Don't throw anything awa because haven't a use for it just now. It is surpr how many little odds and ends just ca bought to-day.

THE VISION SPLENDID

By A. H. D.

POOR harassed kinema manager died,
And found he'd arrived, in some way,
the side
me beautiful gates—oh, so bright and
rong,
were bolted and barred to keep out
e throng.

anager stood at the head of a queue;
ertainly wasn't "the first of a few")
iently waiting the sign of a break
ter those gates and enjoyment partake.

oticed the people who made up the
eue
patrons with privileged tickets—*he*
ew :
twardly smiling—but inwardly blue,
alous as blazes that he was there, too!

aiting seemed endless and tempers
high,
was never a sign of a break in the
y,
mething, not he nor the patrons could
ow,
hat this was a permanent non-return
ow.

with Wurlitzer fanfare the gates opened
;
anager found himself pushed on the
e
patrons surged forward, one thought
each mind,
that the fellow in front was behind.

ruggled with blood, toil and sweat till
found
his feet seemed quite hopelessly
ained to the ground :
the guffawing patrons with ill-
nnered jest
watched the poor manager doing his
st.

hought of the box-office takings and
ed :
ought of the management's censure and
ed
a lump in his throat and salt tears in
eye
watched all the privileged tickets pass

e rules about queuing seemed not to
ail
rapidly passed from the head to the
l :
the mighty gates closed with a well-
ed glide,
e found himself standing, alone—and
tside!

ndered off hopeless, dispirited, sad,
nk that his luck was consistently bad,
voice in the distance, come straight
m the track,
him firmly be thankful and take a
k back.

ed at those gates again, as he was told,
aw they were painted jet black and *not*
d.
ms and his hands had formed wings,
d instead
s bowler, a halo adorned his proud
ad.

moment he entered a big golden gate,
ed by usherette angels in state :
e views from the stalls "Every Man-
r's Dream"—
raspberries to stardom—with lashings
cream!

STANDARD COLOURS FOR PAINTS

Revised Card Published

THE British Standards Institution has issued a War Emergency Revision of B.S. 381C—Standard Colours for Paints. The reduced range has been prepared with a view to ensuring economy in paint materials and there are three groups of colours. The first group includes colours for paints for general purposes, and there are eighteen colours in the group.

The second group includes colours which have had to be retained because they are specified by one Department or another for identification purposes—there are eighteen colours in this group also. The third group includes five colours which are required for the painting of public service vehicles.

No new colours have been introduced, and the colours in the three groups have all been selected from the range covered by B.S. 381.

The revised colour card has been produced by a new process which does not entail the use of celluloid, yet gives gloss finish similar to that obtained by the use of celluloid.

The price of the colour card has been reduced from 2s. to 1s., and copies are obtainable from the British Standards Institution, 28, Victoria Street, London, S.W.1.

ARCHITECT'S TRAGIC DEATH

Following an accident a month ago, the death took place in hospital on June 24 of Albert Winstanley, L.R.I.B.A., of Orchard Road, St. Annes, a well-known architect and surveyor, who for many years had specialised in kinema and theatre design, doing work in many parts of the country.

Mr. Winstanley, who was 67, had suffered from partial blindness for some years. He was knocked down by a train at Kirkham, it being presumed that he slipped from the platform as the train was drawing in. He received severe injuries and one leg had to be amputated.

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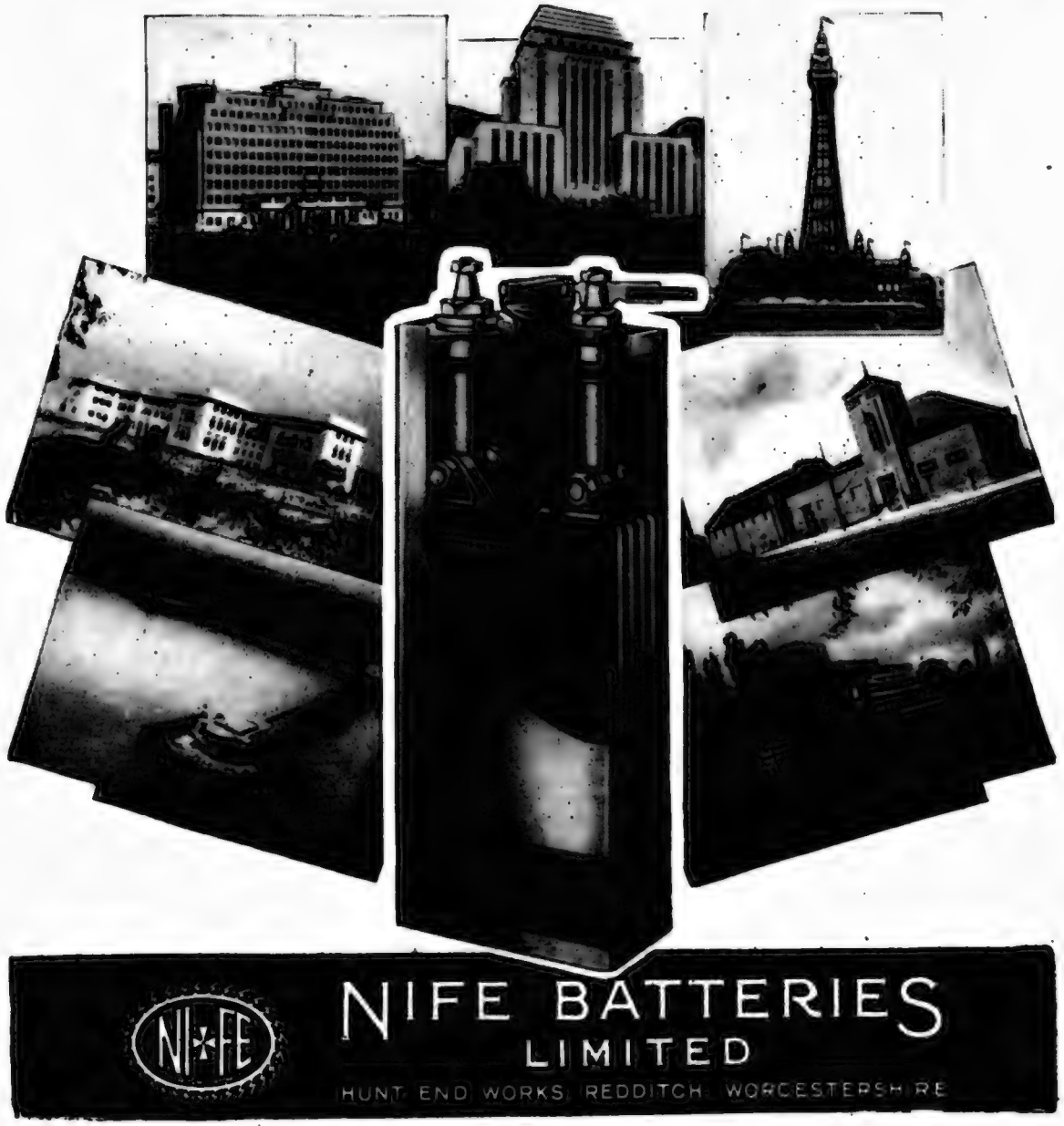

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VARIETY'S PLACE IN THE PROGRAMME

How Far Can it Replace the Second Feature?

By A. W. OWEN

RECENT events in the kinema world give point to some observations which I made in the IDEAL KINEMA six months ago. In the January issue I referred to the prospect of fewer films being on offer as the year progressed, and put forward the opinion that if this were the case music might be required to fill up the hole in the programme which might be caused by fewer films. With an organ in good condition, plus an organist who *is* an organist and possesses a certain amount of showmanship, there need be no anxiety regarding the presentation of an entertaining programme. Where, however, no organ is installed other "turns" would have to be employed.

Filling any Possible Gap

The policy of withholding films from public release which has been decided upon by American companies as a mean of "evening out" supplies over the next two years has recently been announced, and this "blacklog" method, as it is known, will inevitably reduce the number of films available in this country however much our native producers set to work to produce more films. How can the exhibitor meet this situation?

It is of no use to substitute a fifth-rate stage show for a second feature film. The badly made second feature is already a source of irritation to patrons frequently fed up by official "flashes" and shorts from our various Ministries.

The kinema was built for the screening of films, not as a film-cum-variety hall, and should mainly rely upon good film fare.

The Amateur Show

But when product is short in supply and there is an appetite for human entertainment, how is the proprietor of a kinema to satisfy this appetite.

In some districts the attempt has been made to fill up programmes by the exploitation of amateur talent—if talent is the right word in this connection; and this presentation of variety "amateur" stage acts is becoming increasingly persistent in the London suburban districts as well as tending to spread into the larger provincial towns.

The Friday Slump

Its initial appearance was prompted by a desire on the part of managers in pre-war times of great competition and small audiences to increase the Friday-night audiences, that night, incidentally, being the slack night of the week. In war time, however, such an excuse ceases to exist in the great majority of cases and seems to me to involve managers and organists in a great deal of quite unnecessary work, especially the former who is rarely qualified to do the job, as stage presentation is a very tricky business, and to compère and arrange a show not easy.

At first the majority of performers were strictly of amateur status, and only the fact of many friends also being present prevented them from the polite "bird" instead of applause at the finish of their acts. Today it has become quite a "business," especially in the London area where it is possible to see the same act week after week in different theatres, and teachers of singing and dancing are even running their pupils, while scores of old pros. have found it worth while to pick up the prizes, often in saving certificates or cash.

The Competition of the Wireless

Let us examine the reaction of the regular audience of the theatre, and here is a problem which deserves the careful attention of those concerned. The standard of many variety entertainments is exactly the reverse of title for it is of no entertainment value whatever unless the patron has an interest in the "turns." The audience has come to the kinema to see films plus, perhaps, to hear the organ interlude if he is of a musical turn of mind. If he wants to see and hear variety acts he either goes to a music hall or stays at home to listen to the wireless variety sessions, for the B.B.C. certainly has a monopoly of the best, and E.N.S.A. also claims the best of the professional worthwhile acts.

If variety is to be employed in the kinema it is important that it should not be out of character or amosphere with the theatre in which it is presented, and these differences are quickly noted even if not correctly diagnosed. Once they lose the atmosphere of the music hall and its orchestral background many variety acts lose 50 per cent. of their value, exactly as dance music loses when it is heard away from the intimate atmosphere of the dance hall or night club.

Loss of Atmosphere

I remember hearing a famous violinist play in one of the West End first class hotels. Everyone had dined well, the band was excellent and we had reached the coffee and liqueur stage thoroughly at ease when "Caprice Viennoise" (Kriesler) was beautifully played and the reception received merited. The same violinist gave a concert recital in one of London's smaller concert rooms, where I sat with many other musical devotees to hear this artiste. He was unsuccessful; the atmosphere he so lovel play in was missing, he could not give his best in consequence and knew he failed.

Yet something of a musical and hu type is useful as a change from the se film, especially when the second feature (well, what many of them are).

The organ solo, unless the performe of recognised ability as a musician and a showman of experience, is not enough be an important asset to the program

This has been recognised for a long t especially on the Granada and H theatres, where professionals, both vocal instrumental, have been engaged to complete units presenting a featured cise act generally compèred by the orga These shows are not merely three or individual turns "a la variety," but an semble presenting worth-while enter ment to suit the kinema atmosphere have no resemblance whatever to the va element.

Looking Ahead

They are not confined to Friday-n stunts, but are featured every day e twice or three times in the film progra Readers of the KINE. will, no doubt, noticed that a paragraph drew attentio an agency who is specialising in band sentations with professional artistes on lines of "Music While You Work" R concerts. This is certainly looking a to the time when only one star film is on kinema film programme, for at present is no time available for long shows m one film is deliberately cut out for purpose.

If an amateur show is put on and hoped to draw a packed house *every in a week* it must have co-operation of ager, organist and the local operatic so

Continued on page vii

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DESIGN AND LAY-OUT OF THE REWIND-ROOM

A Projectionist Offers Suggestions

FOLLOWING upon the article in last month's IDEAL KINEMA on "The Rewind Room and its Equipment," a projectionist correspondent sends his views upon its construction and its fixtures. In a number of respects, mainly those concerning apparatus, his views are identical with those which have already appeared in our columns and do not need repetition

design of a perfect rewind room is, of , a subject for the architects. But if I, a tionist, were asked to make my suggesregarding the rewind room my first be—give the fellow rewinding plenty m. There is nothing more depressing bjectionable than a cramped rewind Secondly, I would provide plenty of nd air; the question of adequate fresh a vital necessity in the summer months. location of the rewind room must, of , be adjacent to the projection room, n Mr. Cricks' words in last month's KINEMA, "easily accessible" to the mentioned booth, and not as in one which I know (the kinema in question een closed for some time) where the room was situated *beneath* the box, e only means of communication between o was a flight of stairs, which led outhe box and down to the rewind room. ng the many annoyances of such a on was the procedure which had to be d on a rainy day—to wrap the film in a aper and proceed hurriedly down the to the rewind room beneath; the same peated in transferring a reel from the room to the projection room. It can be seen that such a condition was due to t-sighted management, and the neglect ne so-called architect, and also adds r item to the long list of subjects to be ed in the post-war kinema.

Window is a Snare

le agreeing with the admirable suggesregarding the rewind room and rewind ment as printed in the last issue of the KINEMA, I am not in alliance with the tion that a window be provided in the room, enabling the projectionist ing to "see the picture on the screen." ewind room in the projection booth I am employed has just such a window, have generally found a regrettable cy on the part of the juniors and greento sacrifice perfect rewinding and checking for a concentrated interest in ojected picture—especially on change- I have even noticed this detrimental activity on the part of the older members of the staff, who should know better.

I must admit that a rewind room "port" is very convenient for the more experienced and conscientious projectionist, enabling him to keep an eye on the projection when engaged in the rewind room, but to accept generally the rewind room window as an essential feature is, in my opinion, encouraging the fellow rewinding to gain interest in the picture on the screen and lose the demand for necessary care required in good rewinding. With juniors it is natural enough for them to desire to see the picture—but this desire need not be met nor encouraged at the expense of conscientious rewinding.

The Bench as a Fixture

One has, I think, to consider the rewind bench as a rewind room fixture rather than a bit of rewind apparatus. It should be of a strong and well-constructed design of the type of the Vinten inspection table, an illustration of which appeared in the June issue of the IDEAL KINEMA, providing facilities for the various requirements met in rewinding, *i.e.*, a suitable film waste bin with a chute, a portable compartment for film cement containers, a partitioned cabinet for trailer headings, a built-in storage cabinet, an efficient joiner, a storage or rather spares cabinet (built in) where not only tools but rewinder spares and components, film cement, etc., should be found.

If the wood bench is to persist, I suggest that it be covered and thus protected by lino, which can be very easily cleaned, does not stain (if seen after) by the action of film cement, and collects only a minimum amount of dust as compared with the unprotected wood bench; this procedure is, I think, already generally adopted.

The provision of a scraping block of frosted glass, with a low-wattage lamp placed beneath it, the glass being sunk into the bench top, and a compartment under the bench top for the lamp sheathed in tin or some other metal, to prevent any heat from the lamp reaching the film, could easily be provided.

Other Essentials

A built-in locker should be provided, preferably positioned at the base of the bench, for storing transit cases, as in some projection booths a storeroom is not provided. Such an improvement would prevent the cases being damaged, as is often the case when they are placed in an already cramped rewind room.

A cabinet for storing empty spools is necessary. This would safeguard the spools against damage.

I would also suggest the provision of another cabinet for storing future films (*i.e.*, Sunday films which are occasionally received early in the week), so that they may be spooled, say, on the Friday or Saturday, and stored ready for Sunday showing.

VARIETY IN THE FILM PROGRAMME

Continued from page vi

est evening shows, and these must cerpts of a musical comedy lasting 50 minutes or so in the one proe, say, about 8 o'clock in the evening. e time ago this was done exceptionally t Harrow, and if anyone is sceptical result let them make inquiries for elves. The night I went along there "standing" seat only, every place , and it was **Friday**!

ic with melody a la musical comedy type of show which promises greatest s, either done by two or three artistes whole company. Kinema audiences ear the other types "free" without ent by their own firesides or a journey theatre. Variety amateur programmes them to stay there!

SPRING CLEANING

A correspondent writes:—

"The ease with which faience tiles can be kept clean has been commented upon in these columns more than once in peace time. The same merit remains, despite war time conditions. All that is now lacking, presumably, is the man-power and materials to take advantage of it. Passing a modern super with a white tiled exterior the other day in bright sunlight I was disturbed to notice how grubby was the façade of the building. Water and a mop would soon clean up the lower part, but no doubt the upper portions are not so easy to reach. Would it not be possible to combine A.R.P. drill and common cleanliness by using the dirty tiles as a target for giving the staff stirrup-pump drill—or even for improving the efficiency of the local A.R.P. services?

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CABBAGES AND KINEMAS

How a R.A.F. Theatre was Equipped

THE WEST-END TOUCH

WHEN you have a certain permanent clientele crying out for entertainment, as is the case in every big camp in the country, it is not very cult to provide it with a kinema. You the site: all that is necessary is the ital for building and equipment, the brains experience which will enable you to use fficiently, the supply of films, and the tech- l resources and trained personnel to keep show running.

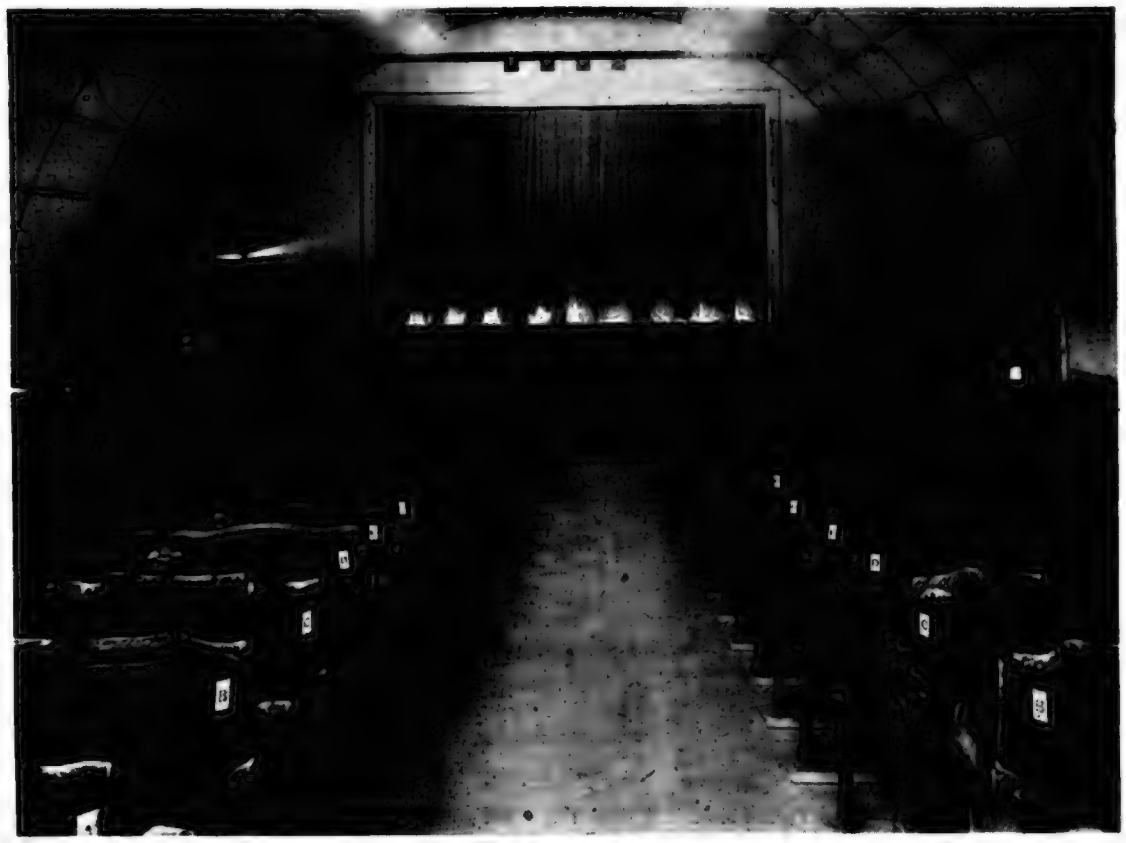
at is all—money, management, man- er and maintenance. It is, however, a y centre which has access to all these ntials just when and where they are ted, and a description of the achievement certain R.A.F. centre in the Home Coun- will interest many in the ordinary com- tive sections of the Industry as well as e in the Services who might aim at a ema of their own.

w the Cash was Raised

he camp recently visited by an IDEAL EMA representative is, like many others, d on a fine old country house, surrounded ample grounds. The unit in occupation achieved considerable fame by its pro- tion of fruit and vegetables—in fact, it come out fifth in the whole kingdom for horticultural produce. Cultivation of the area available has more than sufficed to the whole camp supplied, and has been rofitable market garden venture. Hence money necessary for providing so im- ant an amenity as a kinema has been ed by the community itself.

oney, however, is not everything. It is important to know how to spend it. And this respect the camp has been happy in sessing a wise and experienced kinema as Station Adjutant. Flt.-Lt. Reginald den is the man we have known so many rs as the general manager of the Metro- e, Victoria, and when he is asked to lay out the scheme for a kinema one may be sure he knows the best way of doing it.

The projection room with the Projectionette busy on her job



The R.A.F. kinema interior which seats 400

On the Nissen Model

The one in question has been working for a few weeks and has proved itself to be capable of catering admirably for its patrons, to whom it gives shows with a West End finish. The building itself is like a glorified nissen hut, seating just on 400, with every convenience that modern equipment experts could suggest.

The floor is well raked, with good tip-up seating. Air-conditioning plant is housed under the stage, which has a depth of 24 ft., with a proscenium opening of 18ft. by 12 ft. for the Variety shows which are run on alternate Saturdays. In this connection full credit must be given to the workers in the camp, who have themselves installed the floods, floats, spots and footlights. Two excellent dressing-rooms are behind the stage. The orchestra well has accomodation for 12 musicians.

Projection from a pair of Ross machines is first class and the operating-box is a little model, with rewinding room on one side of it and rectifier (Nevelin) underneath. The Automatic machine is very busy every evening.

The Programme

Three changes a week are the rule, and the list of pictures shown prove that the audiences have no complaint as to their quality. This part of the responsibility falls on ENSA, which organisation has carried out much of the installation. General supervision and supply of all films and equipment is in the hands of Cinema Control department of that body, under another member of the Trade well known to KINE. readers, Hector McCullie, to whose help in arranging a most interesting visit we are indebted.

POST-WAR COMPENSATION

The Reconstruction Committee of the Folkestone Town Council has approved a memorandum dealing with the compensation of business and other residents who have been badly affected by war conditions in the coast towns. Suggestions made cover rents, mortgages, hiring and hire purchase agreements, rates and charges for such services as water and electricity. Referring to Government regulations which have attempted to ease the war-time difficulties, but which may result in an accumulation of arrears to be faced after the war. The memorandum proposes that the Government shall pay rents to landlords based on the July, 1940, figure for the period since that date, shall refund to tenants any rents paid since then in respect of premises affected, and shall adjust the rate of compensation of requisitioned property to the level which would otherwise be paid.

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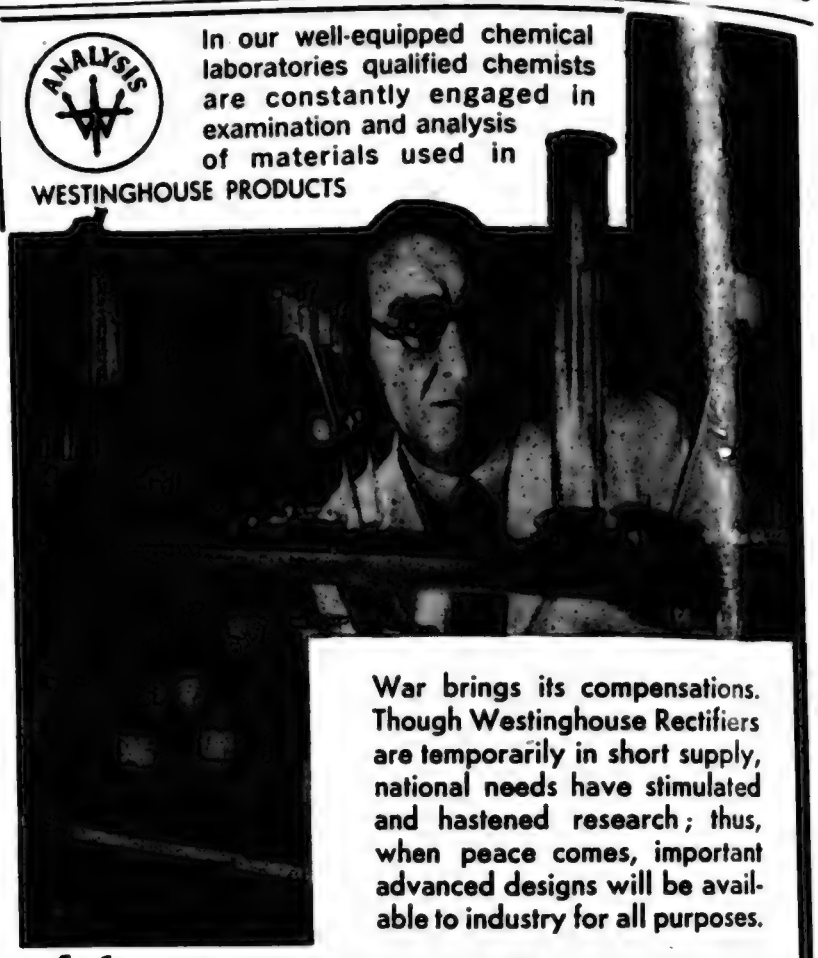

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RE-PLANNING DELAY

Complaints at Plymouth

XIETY lest delay in making public the city's rebuilding plans should prejudice mouth's position as a business centre expressed at a meeting of traders and ma interests on July 1 of the Plymouth antile Association.

e meeting was attended by the big busi- interests of the city as the problem s traders of all kinds as well as kinema rietors.

was stated that it was impossible to get to details of rebuilding until the main he of Prof. Abercrombie's scheme for new Plymouth had been approved.

siness interests are wishful to make their well ahead so that reinstatement can at the earliest possible moment, and in ase of kinemas a number of important ems arise.

posals drawn up by the Plymouth In- rated Mercantile Association are to be orted to the fullest extent by the Devon- Mercantile Association, and it is hoped cure in addition the co-operation of the ber of Commerce.

Stanley Leatherby, a principal of of Plymouth's big businesses, said: mouth has been a business centre of very importance throughout the West of nd. Unless something is done quickly which have not suffered in any way e filching from us the trade we have building up for years. It is essential ll trade organisations should go for- as a unified body."

Association adopted a motion by Mr. erby that a united approach should be at the earliest possible moment to the gency Committee of the City Council.

as reported that a difference of opinion e suggested licensing control of retail s had resulted in the formation of committee to discuss the matter further eport, so that the Association's views be conveyed to the National Chamber de.

OSSARY OF ELECTRICAL TERMS

7 of the revised edition of B.S. 205, ry of Terms Used in Electrical eering, now published, concludes the of definitions dealt with in this work eaves only the alphabetical index to be

mmences with an entirely new section rge and lightning phenomena, dealing arious aspects of the subject, including tion of buildings and power systems t the effects of lightning and of surges oth r causes, and impulse-voltage test- Another section is devoted to miscel- s applications, and contains definitions g to electric lifts and electric welding. and brought in line with present e. The section concludes with sub- s voted to X-rays and electro- l practice.

es of part 7, and of all earlier parts, e obtained from the British Standards tion, 28, Victoria Street, London, Price 2s. each.

OPERETTE TO BROADCAST

ristol operette, **Miss Ellen Perry**, of eon Theatre, is to broadcast on Wed- July 14, when she will give a talk her job. Miss Perry has been at the about two-and-a-half years, and has o be second in charge of the projec- staff and deputises for the chief pro- ist.

BALCONY IS UNSAFE

Grimsby Decision

ON the grounds that it is unsafe, the balcony of the Rialto kinema, Grimsby, is to be closed to the public.

This was decided on the recommendation of the Watch Committee at the June meeting of Grimsby Town Council on June 30.

It was reported that the Watch Committee raised no objection to several minor improvements to the premises being carried out, but the committee felt that the general structure of the building would not comply with the Cinematograph Regulations even when the alterations were carried out, and it was recommended that the balcony should be closed.

Moving the reference back of the minute, Coun. M. Bloom said that the Council seemed to be playing cat and mouse with the proprietor. He remembered this kinema being built and being inspected by the authority, passed and approved. The licence had been granted year after year since then. Now they were saying that it did not comply with the regulations, even after the proposed alterations were carried out. He asked the Watch Committee in common decency to give the matter further consideration.

Coun. E. Johnson seconded.

Coun. C. Wilkinson said that to put the place into proper condition for the safety of the public would cost £1,000. In war time they could not spend more than £100 on a building job, so the Council, taking a sympathetic view, said that instead of closing the whole place, only the balcony should be closed.

The Mayor (Ald. E. S. Rudkin) explained that an N.F.S. officer had called attention to the danger to the public, and the Council had to comply with the law in the matter.

The reference back was defeated.

TWO LONDON RE-OPENINGS

Walthamstow Empire has been re-opened by Clavering and Rose after having been shut since the blitz—2¾ years ago. There was, for a while, some doubt about reopening owing to the frontage (which is on the corner of a road-junction) having been seriously damaged by a heavy vehicle which failed to turn the corner properly, but this was eventually put right and such redecoration as is permitted in these threadbare days was carried out to make the premises reasonably fresh and pleasant. The new manager is A. Lindsell, whose long service in the Trade includes the management of the Uxbridge Regal, Camberwell Empire, Leicester Square Monsigneur, Wonstead Kinema, Dagenham Heathway and other halls in and around London.

The Everyman Theatre, Hampstead, has been reopened as a repertory kinema by Vincent W. Beecham, formerly of the Boltons, South Kensington, and the Roxy, Westbourne Grove.

BATTERY LIFE

The announcement by B.B. Batteries of the manufacture of a special torch battery to meet the requirements of kinema proprietors has resulted in numerous inquiries to the company. Many of these have resulted in orders being placed to test the quality and life of the battery in question. The manufacturer's claim is that by ignoring the requirements of shopkeepers for "shelf life" B.B. Batteries can produce a battery giving better service in kinemas where the current demand is almost continuous over short periods.

Hull Cinemas, Ltd., have submitted plans to the Hull Corporation for the reinstatement of the Cecil Theatre, Anlaby Road.

"THAT BLACK MONSTER"

Odeon, Leicester Square, Under Peer's Lash

AN attack upon the Odeon Theatre, Leicester Square, as "that black monster" was made in the House of Lords last week by Viscount Wimborne during a debate upon the Town and Country Planning (Interim Development) Bill.

Viscount Wimborne was advocating that all building projects should come before such a body as the Fine Arts Commission, an organisation established under Royal Warrant, and that no building should be erected without.

"Leicester Square," he said, "which was never noted for beauty, has been almost entirely rebuilt in the past twenty years and is now even uglier than before, dominated as it is by that black monster, the Odeon Theatre. I do not think in any other capital city or in any provincial city in Europe would that building have been allowed to have been erected."

His aim, he said, was to avoid the haphazard and uncontrolled building of the past few years. There should be set up an authority which should decide elevations and materials which should be used in construction, and that all owners of property whether public or private should be required to submit their plans to that authority before being allowed to build.

Lord Mottistone supported Viscount Wimborne, saying that the Fine Arts Commission should be consulted before the mistakes which had been made were committed a second time.

Replying to the Minister of Works, Lord Portal, who had intervened, Viscount Wimborne said that there was nothing to prevent the owner of a fine old house from pulling it down and putting up a building worse than the Leicester Square Odeon—if that were possible.

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BRITAIN'S ANSWER to the menace of AIR BORNE BACTERIA

Illness due to the common cold and influenza is costing Industry in England and Wales alone seven million lost working weeks a year. The Ministry of Health realizes that much of this lost time can and must be saved—hence their Nation-wide propaganda to prevent the spread of infection. Leading health authorities advocate spraying the atmosphere of crowded rooms, workshops, etc., with a germicide of proven value.

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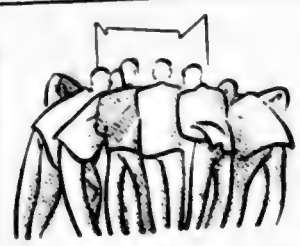

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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

EXTENDING SERVICING FACILITIES

A Post-War Projector Scheme—Colour on the Screen—Untrained Juniors—Instruction in Optics—More About Mutilation

UND equipment manufacturers took a very wise and necessary step, when sound was in its infancy, by inaugurating comprehensive schemes of servicing; and firms who made such schemes obligatory probably the wisest.

why should such service schemes be ted to sound equipment? I mentioned ly that Taylor-Hobson had inaugurated -servicing scheme. Why should not part of the equipment in the box be y maintained by regular servicing?

ctors Need It

D projector firms are, I hear, contem- lating such an extension of their ies after the war. This is undoubtedly wise step. A desirable preliminary is e exhibitor should shake himself out of ame of mind which in the early days Trade prevented a better projector old because it cost 50s. more; the idea ost is more important than quality of ion. Obviously such servicing cannot e for nothing, and somebody has to pay whether in the initial cost of the e, or more satisfactorily as a regular nt.

lar servicing of arcs, conversion gear, fact, all the equipment of the kinema e also include rewinders?) should, in w, become an accepted principle. It of course, be much facilitated if all the ent in the box were to be provided by e firm.

e—Not Profit

he part of the manufacturers, an essen- al feature is that this servicing scheme be run as a *service*, and only second- as a profit-making concern. The exhibitor must be assured that if the service engineer recommends expenditure on certain spares, he is uninfluenced by the desire to create business for his firm or earn commission for himself (a point on which it is to be feared the exhibitor has not always been confident in regard to sound servicing). The ideal service scheme should, in fact, be on the lines of the laundry collar-replacement service: an undertaking to provide perfect projection always, and charges including all overhauls and parts necessary, and the replacement of the machines when they are worn out or old-fashioned. In this way the exhibitor will know exactly what his equipment is costing him.

The difficulty with any such proposal is that, while one projectionist will make a machine run for years without attention, others will be continually calling for service. It would be unfair to the good men and to their employers if the cost were just averaged out. It would be more satisfactory if the equipment firm were to insist on the projectionist receiving some tuition in the care of the equipment—or better still, if every chief and second projectionist were properly trained and certificated.

Colour-Flooding

FROM Robert E. Buchan, chief of the Palace, Aldershot, comes a letter regarding the prohibition of colour-flooding of the screen necessitated by fuel economies. Mr. Buchan tells me that he has for some time been working on a gadget which will give a variety of colours on the screen without incurring any extra consumption of electricity.

"Attached to this gadget is a flicker adjustment. The whole thing is a complete arrangement which can be made to fit any projection machine, thereby dispensing with a separate arc lamp for operating colours or flicker, not only for the duration of the war but for all time.

"I am the only one who has colours on the screen in this district, and I feel sure it is an asset to the kinema," he says.

Mr. Buchan gives me no details of the principle of his invention. One may, however, surmise that a proportion of the light ordinarily lost inside the lamphouse is somehow made use of. The idea is one that would be welcome by many showmen, and my advice is that steps should be taken to market it. Even in these days it may be possible to obtain the necessary optical components.

Protecting an Invention

THE inventor asks for information on the procedure for patenting his invention. As I have so often said before, a man who is not acquainted with patent law and formalities should always employ a patent agent, who for three or four guineas will prepare and file a provisional specification. Once this is filed, the patentee is at liberty to disclose details of his invention for the purpose of securing finance and manufacture, but he actually has no rights in it until, some time during the following twelve months, a complete specification is filed and in due course accepted. This will cost £5 in patent-office fees, and, for a simple specification, round about £10 or £15 for agent's fees.

I always advise would-be patentees to make a search through the existing patent specifications (which can be seen at the Patent Office, Southampton Buildings, London, W.C.2, and at numerous provincial libraries) for any possible anticipations before spending money on fees. It is virtually impossible to think up any idea to-day which in some form or other has not occurred to somebody else, and

Continued on next page

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Kinema Technique and Equipment

Continued from page xiii

the essence of a patentable invention is that it shall be different from anything hitherto recorded.

Lack-knowledge Juniors

A LETTER from another projectionist deals with a subject of close interest to me: the technical training of projectionists. Says he:—

"Quite recently I had the pleasure of meeting a chap—a projectionist—who, strange and revolting as it may seem, had no definite idea of either the action or cause of the intermittent movement, and the P.E.C. was entirely foreign to him! Surely every projectionist should be conversant with both, in theory and practice, and know the procedure for replacing and servicing of any electrical and mechanical equipment under his control, together with the theory of such equipment.

"If practically possible, I should like to suggest that, on the slackest morning of the week, the chief or second should acquaint the other members of the projection staff with the theory and practice of their equipment, and banish that ignorance which has caused the 'I don't care' spirit. Although it has been said that 'knowledge breeds contempt,' to the intelligent man, with knowledge comes respect.

"Being a projectionist myself, I am fully aware that, with the rather unorthodox working times, Home Guard and other activities, the average operator has very little time to devote to study. I am even more aware that the projectionist is not a super-man, but I am confident that time can be found in which a further acquaintance, not only with the elementaries but with the more advanced theory of projection, could be obtained."

Appalling Ignorance

MY correspondent's surprise at the ignorance of his acquaintance I should once have shared; but in the past two and a half

Crosses on films are a sign of illiteracy

years I have quite grown out of any such feelings of surprise. For during this period I have interviewed many hundreds of projectionists, and in many cases their knowledge of their equipment is absolutely nil. Not only have they sometimes no idea of the invisible parts of their machine, such as the Maltese cross; they are quite unable to answer the simplest questions, such as the running speed of film, the difference between A.C. and D.C., or between variable-area and variable-density sound tracks.

The suggestion that the chief or second should hold a weekly *conversazione*, while sometimes quite sound, has in many cases the objection that the chief is himself no better informed than his juniors. There are many chiefs to-day who have attained that status at a tender age after only two or three years in the box, and their ignorance is in some cases absolutely appalling.

Let me emphasise that there are exceptions to these rather sweeping statements—youngsters who have been willy-nilly promoted to positions of responsibility, and who have set to work to fit themselves for the post by a study of their equipment and of general theories. But I am afraid that my former remarks apply to a large proportion of war-time projectionists.

Evening Class Difficulties

BESIDES projectionists, I have interviewed men in numerous other trades—notably printing, carpentry, and building—who have been detailed for an Army projectionist's course. In the large majority of cases, men in these trades have attended evening classes where they have learnt a lot about their trade. The projectionist quite justly says that he is denied this opportunity because of his awkward working hours. But the large number of them wouldn't take the opportunity, anyway; the idea that "I've done my job for years without knowing any theory—why should I worry about it?" persists very strongly.

The only person who can banish this fram

Continued on page xvii

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PICTURE JUMP: ITS CAUSES AND CURE

Pick-up in the Gate—Mechanical Wear—Bad Tension—Flat Runners—Sprocket Wear —Maltese Cross Play—Lens Unsteadiness

By R. HOWARD CRICKS, F.R.P.S.

N the actual projection of a film there are two cardinal faults: poor focus and unsteadiness. They are equally serious, because either will cause eye-strain, due to inability of the eye in the one case to ain a sharp focus, and in the other case to low the erratic movements of the picture the screen.

Mechanics of kinematography have now ched a sufficiently perfected state for unadiness to be a thing of the past. Yet in ews theatre recently I was worried to ice that one machine gave a distinctly unady picture, while at a suburban kinema rnate double reels of the second feature e definitely shaky.

hat studio and laboratory equipment can be entirely guiltless is indicated by the ke that one can often see between a superosed title and its background. However, teadiness of this magnitude is unlikely to noticeable except under such exacting conons as in a superimposed title, and as as the ordinary picture is concerned can ignored.

ulsion Pick-up

ut the physical condition of the film can be so easily overlooked. Strained pertions are not unknown, and the usual e is emulsion pick-up in the gate during revious run. When running a green print hall cavity in the gate runners collects pars of the soft emulsion, which build up, hardened by the heat of the gate, and n quite an efficient little chisel. The work e in gouging out a groove down the pertion edges results in straining of the pertions. Thereafter that particular section he film will be unavoidably unsteady; no sting of the gate tension or cleaning of ckets and runners will steady the picture he screen.

herefore, to-day more than ever, it behoves y projectionist to take what precautions can to guard against emulsion pick-up. ays be sure the gate is perfectly clean re threading—but, of course, never clean th steel, but always with a softer material ass or copper, or, more conveniently, a h-brush with the end filed square, the re end being used to clean the runners the bristle to clean the sprocket teeth. use of a steel tool will scratch the run- and make pick-up far more probable. a green print which has not been waxed pped has to be run, some form of lubrin must be provided. It is a not unmon practice to hold a candle against the immediately above the gate; but I object is as being too brutal, since the quantity ax picked up will probably be excessive some will probably lodge in the sound Instead, slightly smear the gate runwith oily fingers—the lubrication so ded will be sufficient for a double reel.

Thousandth=Quarter Inch

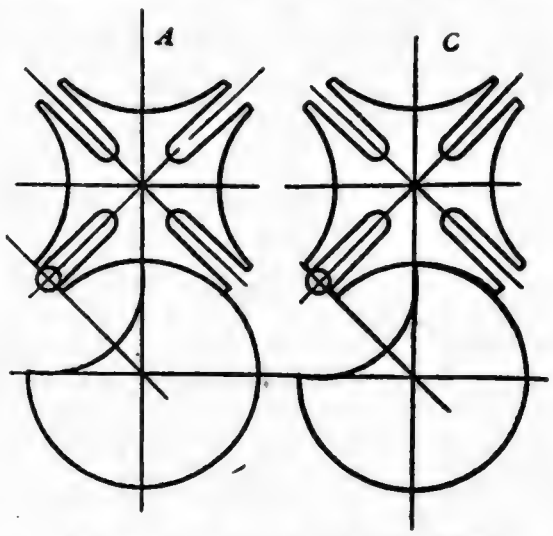
turning to the more mechanical causes steadiness, it is interesting to consider what degree of accuracy is needed in the ction of the picture. An error of only housandth of an inch in the positioning e picture in the gate will produce a jump n. on a 17ft. screen, and correspondingly on a larger screen. The pitch of the may easily vary by three or four times amount. The problem of accurate regisn is thus not easy, and a very high e of mechanical accuracy is obviously tial.

In view of the fact that few projectors have had any spares fitted recently, it is unreasonable to expect such a high degree of accuracy to be always maintained, and unsteadiness, due to poor mechanical condition, is not to be wondered at. What steps can be taken if spares are not available?

Tension, Runners and Skates

The first part to be examined is the gate. Possibly the tension springs have become softened in the heat. But don't jump to the conclusion that this is the case, and replace them without making further examination.

Have a look at the runners and skates; remove them from the machine and examine them carefully. In all probability neither



Maltese Cross settings (see next column)

will be particularly flat; but this may not matter provided they are touching for a substantial part of their length. Hold them up to the light and see how much light can be seen between the two running faces.

One important point: never replace either runners or skates alone—always replace both at the same time. The reason will be obvious; that they always wear out of flat, and an out-of-flat runner with a new flat skate (or *vice versa*) will provide very poor tension.

Don't attempt to compensate for worn runners or skates by increasing the gate tension; by hook or by crook, get the necessary spares. If the projector manufacturers can't supply them they are generally quite simple things to make—possibly the garage round the corner can spare a man for an hour or two to make up a set. However, emphasise the need for a perfectly smooth flat surface.

Dirty Sprocket Teeth

Having examined the gate and corrected any obvious faults, have a look at the intermittent motion. Are the teeth of the intermittent sprocket clean? Dirt here will cause unsteadiness. Are the teeth badly worn? If so, reverse the sprocket on its shaft, or if this has already been done, by some means procure a new one (even at the fantastic price that one firm is charging it is still a necessity).

Maltese Cross Bounce

Is there any play between the Maltese cross and the cam, which can be felt on the sprocket when it is in the locked position? This will cause bouncing of the cross and picture unsteadiness. Generally the cross is mounted on eccentric bushings; adjusting them is hardly a job for the projectionist, but is a very simple matter if a skilled mechanic is available.

It would be reasonable to assume that the cross itself may have become worn. But, as a matter of fact, my experience is that cross wear rarely seems to cause unsteadiness; generally the worst wear occurs in the slots, accompanied by wear of the striker pin, so causing noisy running but rarely unsteadiness. In a single-bearing machine a bent cross-shaft is an incurable cause of picture shake.

A worn shaft or bearings either of the cam or the cross may cause unsteadiness, and, in addition, a worn cross bearing will allow oil to pump out and get on the film. A useful hint is to use a slightly heavier grade of oil in the motion box (but never really heavy oil, and still less grease).

Mal-Adjustment Results

In the illustration in column 2 are shown two Maltese cross mechanisms. The first is correctly designed. The cam consists of a disc with a portion cut out and an extension or flange carrying the striking pin, which later engages as shown with the slots of the cross. As the cam rotates it moves the cross a quarter-turn; as the cross completes its movement it is locked by the cam which, *if properly adjusted*, ensures perfect registration at each picture shift.

The second illustration shows the result of incorrectly setting this adjustment: the striking pin knocks against the slot in entering, and in addition, the cross is not firmly locked and will bounce against the cam face, thus causing unsteady projection.

Lens Mount Shake

Sometimes unsteadiness may be due to unsuspected causes. There are, for instance, certain projectors in which it is possible for the lens mount to develop shake. Naturally, if the lens vibrates so will the picture.

Be sure that the projector as a whole is not vibrating. A belt drive from the motor may be too tight and shake the whole of the mechanism. I once encountered a projector mounted on a sturdy pedestal stand which stood on a rickety wood floor covered with sheets of iron; as the projectionist walked around the machine the whole thing shook.

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STOP FILM PRINT RUIN

A Problem and Its Solution

By J. WHITNALL

THE writer of this article, who is chief projectionist of the Forum, Nottingham, is one of the leading figures on the projectionists' side in a co-operative effort with exhibitors to secure better treatment of film prints in that city.

THE need for a more rigid supervision and care of film prints by those handling them, both during transport and in the projection room, has been stressed very frequently in the columns of the IDEAL KINEMA, one writer, in a recent issue, asking if inefficiency could not be halted. Many of us old hands are deeply concerned regarding the deplorable state into which films have been allowed to degenerate.

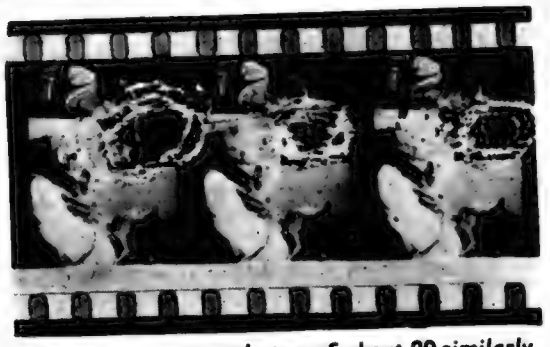
Back to Early Days

On the whole, the present state of affairs is somewhat similar to those of the very early days of the trade, when any Tom, Dick and Harry might be called upon to give a hand in the box. The only difference at the present time is that the selection is rationed somewhat, and boils down to a number of inefficient managers detailing the first individual he comes across in the building to "help out upstairs," when (at short notice maybe) either the chief or one of his helpers has been called upon to serve his country.

It never has been, and it never will be, of the slightest use to entrust the highly skilled work of projection to the incompetent, and what we see about us to-day in so many theatres is the fruits of this mad last-minute selection of youths and girls, who have no knowledge and even less enthusiasm for their job. The consequent result of this, and a very natural one, is that the show goes on any old how, films receive the same care as junk in a junk shop, and sooner or later become junk themselves.

Three Months or Three Weeks?

At a rough guess, I would estimate that in peace time a film of three months' usage would, in the main, be in far better running condition than a film to-day after as many weeks, and why? Many a projection room supplies the ready answer: Rewinding is carried out at excessive speed on all occasions; and reels are commonly sent away with large centres, the result of taking off



These frames are only two of about 20 similarly marked by a lazy incompetent who ought never to be allowed in a projection room

the projectors by means of a split spool, a lazy and careless habit which should be drastically condemned by the powers that be.

Projectors are not cleaned as we understand cleaning. Provided the spool magazines are dusted, everyone is satisfied, a second thought to the sprockets and tracks is something undreamed about, until a nasty tearing sound, plus scratches which could not be overlooked by even the densest mutt, make themselves evident. And then most probably no more is said of the matter until the next man receives that film, and even if it be runnable, it is a blot on any decent show.

Meanwhile our untrained, incompetent merrily goes on his way, doing more damage to new prints, quite unchecked, and quite unconcerned. He knows no better, and no one apparently thinks it worth his while to take the drastic and necessary action.

In the rewind room again, what do we find in so many instances? Probably an array of instruments of torture on the bench designed mainly to enhance or outdo the last man's attempt at reel-end mutilation.

Effective Supervision

I need not enlarge on these reel-end evils, all are too well known, but it's high time the renter did his stuff and had an end put to the evil. Frankly, I believe the idea of Mr. Perry, that a seasoned chief—and there are still one or two in most localities—could render invaluable aid to near-by shows, staffed with new blood, if the system were developed on sound lines. The C.E.A. could do much in this direction if they set about it in earnest. With a war on we must break away from the old order of things, such as enmity with the opposition, and endeavour to pull together. I am certain the scheme would work, and the result would be a step toward solving one of the major problems of the day.

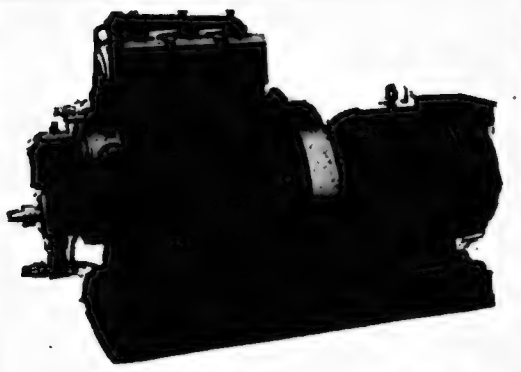
Another point which strikes me as essential is, that managers as a whole are capable of detecting screen faults even they see them, and even if they do see them are afraid to play hell in case the entire projection staff decide to walk out on them. While it is agreed that there are many projection staffs who do not care a brass thing for what the manager may say, he is after all, the man to give the orders, but should at the same time be in a position to give those orders with a sound knowledge of what he is talking about. Therefore, if damage to prints is to be reduced, and better presentation is in general to show itself, the manager be preferably one with working experience behind the scenes. It has always been a profound problem to me to understand how any man can successfully manage anything unless he has a full working knowledge of his entire job. However, in this Industry, it appears to be unnecessary with the results we all know only too well.

Where the C.E.A. Falls

On every hand we are hearing of terrible presented shows. of new prints being ruined of subsequent runs receiving copies with hundreds of feet missing, and still, beyond a mild protest here and there, no serious attempt to tackle the problem manifests itself. Instead, the General Council turn a deaf ear to the plea of the Ministry of Fuel, and even prints the request to exhibitors to save fuel by cutting out their screen tab motors, a saving of, perhaps, a penny a week in electricity.

I would suggest that the Council would be doing a grand job of work if they concentrated on the problem I have tried to clarify. I hate to think what things will be like in another year at the present rate of decline. To-day spares are difficult to get, and in the future may be unobtainable altogether. What then will be the position of those showmen which continue to employ inefficient labour and other incompetents to have their way with valuable plant?

In conclusion, the evils of the present Sunday programmes call for still further effort. We know only too well how we are inflicting on the paying public incompetent tripe, and I ask my readers to dwell on the fact that it is no recommendation to the industry to fill our screens with travesties of what once was and is no longer. There may be stiff-necked reasons for this state of things, but those responsible are missing a great experience in being away from the reality of a paying public on Sundays. I wonder what would happen if the railways, let us say, only put out coaches without roofs on Sunday, or the buses on that day had no board seats, in each case, mark you, the fare remained the same, or even more. Think you!



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Kinema Technique

Continued from page xiv

mind is the exhibitor—by insisting upon projectionists having some knowledge of r job, and providing opportunities for n to acquire it.

ching Optics

OT the least important of the sciences which concern the projectionist is optics. try to implant in the mind of the Army ectionist a rudimentary knowledge on the ect. Talking recently to A. Cotton ker of Solar arc mirrors), I mentioned the culty of demonstrating the path of light ugh the optical system of a projector and misconceptions that so easily arise. I ested a piece of equipment which might in demonstrating these points.

he other day, to my surprise, Mr. Cotton ed into my office carrying an imposing-

Will the sender of the cartoon awing which appeared in the y issue of the "Ideal Kinema" ease communicate his address to e Editor?

ng parcel which proved to contain this et, almost as I had described it, but with or two improvements. It consists of a holder, a pair of condensers, and a lens, condensers and lens being cut in half. e is a slot into which a slide or mask be dropped.

y idea of using it is that a mask can be into the slot with a slit passing only rrow beam of light; by blowing some e into the apparatus the path of this can be traced through the condensers lens. By using a slide with coloured s the way in which rays from different of the image meet and cross can be ed.

e device will, I am sure, prove most l in teaching optics, and my best thanks ue to Mr. Cotton.

lation Once More

NALLY, a couple of contributions to the anti-mutilation campaign (see pages xiii xvi). While these are quite inexcusable, ially the scrawl on the latter page, I rge that laboratories or editors respon- for putting in the dots should ensure the dot comes against a fairly light back- d, or, alternately, that it has, as speci- in the standards, a clear white ring d it.

PROJECTOR MAINTENANCE HINTS

To Ensure Care of Prints

EVERY part of the machine that the film touches from the top magazine to the bottom should be examined daily to see that every part is in alignment and when wear shows itself it should receive immediate attention, and further, the whole of the film track, *i.e.*, from the top magazine to the bottom, through which, or over which, the film passes, should be thoroughly cleaned after every reel has been put through the projector, and special attention should be given to the gate, where emulsion may be deposited and due to the heat has become as hard as granite. This can cause terrible damage to any film.

Oiling

Flooding the mechanism with oil is unnecessary and causes oil to get on the film. Dust then adheres to the film, making good clear projection impossible, and, in addition, this practice also is a fire hazard as oily film will catch fire a great deal easier than when it is clean.

Take-up

The take-up adjustment should be checked up closely from time to time. Excessive pull can always be detected by the film making a singing noise on the take-up sprocket. The sprocket, of course, acts as a hold-back or brake, and puts a strain on the film when starting on a small hubbed reel. This is enough to cause very severe damage to the upper side of the perforations.

Film Loops

Excessively large upper or lower loops either cause a rattle in the film guard above, or allow the film to drag in any oil which may be present below. The practice of re-setting loops while the projector is running should be discouraged, as in many cases the sprocket teeth strike outside of the perforations or otherwise damage the film.

Trap Shoes

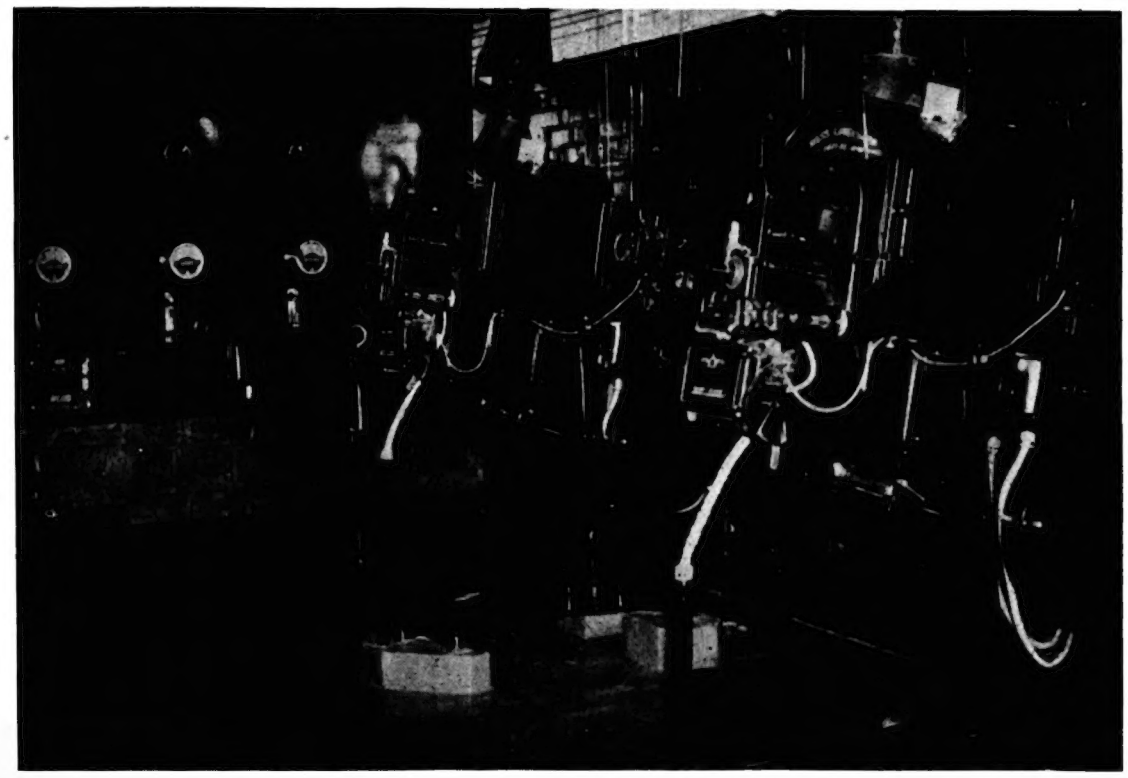
Many scratches are caused by worn trap shoes, allowing the face of the film to scrape against the recessed aperture plates. Such trap shoes, together with all tension shoes or door pads that show a wavy or badly worn-down surface, should be replaced by new ones.

OPERATOR FINED
For N.F.S. Disobedience

Thomas Marsh, aged 21, of Haydock Lane, Haydock, an assistant kinema operator, was fined £2 at Newton-le-Willows Police Court for disobeying an order to "tidy himself up" while on part-time N.F.S. duty.

It was stated that a column officer called at the station where Marsh was on duty. Marsh's tunic and belt were unfastened and he stood with his hands in his pockets and his cap on the back of his head. He refused to tidy himself when ordered to do so and used bad language.

Marsh said he objected to the manner in which the officer spoke to him. He said he worked in a colliery six days a week, spent many hours per month on voluntary N.F.S. work, and was also an assistant kinema operator.



[*Photo Services, Liverpool*

The Granada, Liverpool, has recently been equipped with RCA High Fidelity sound, which operates with Ross projectors

POOL CARBONS

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Jottings for Juniors

II.—MAKING A JOIN

By the Chief

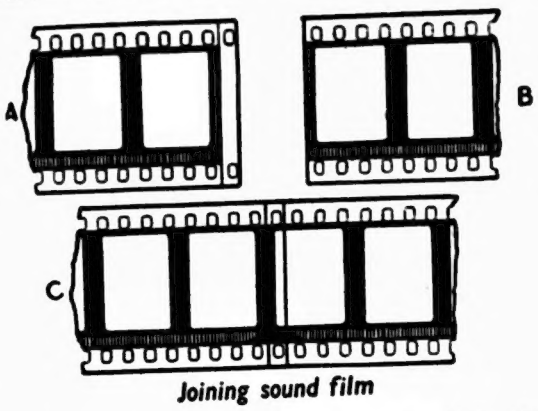
FILM joining is one of those things that needs not so much skill as care. A nimble fingered girl with a few weeks' experience may make a better job of it than a man with many years of experience—simply because she may be more conscientious. The importance of good joins cannot be over-estimated; poor joins may be a constant source of trouble, resulting, at the least, in waste of time in renewing them, and at the worst a hold-up of the programme, or even a gate fire.

The first thing to do is to cut the two films in the correct places. The film as it comes off the spool on the rewinder will be emulsion down—that is, the shiny side uppermost. A right-handed person will generally prefer to cut the right-hand film down the centre of the mask-line, and the left-hand film exactly one perforation beyond it; that provides the overlap necessary for sticking. Some people can work better the other way, and some projectors prefer the join to be made the other way, but since machines vary in their preferences one may say that a join may be made equally well in either direction. Unless a joining press is being used, cut off the sharp corners on both films.

Scraping and Cementing

Having cut the films, turn the left-hand film (or actually whichever has the overlap) over, moisten it and carefully scrape the emulsion off the overlap up to the centre of the mask-line, as shown at A in the sketch —this is necessary because film cement cannot stick emulsion, but only the celluloid base. Overlap this scraped part over the end of the other film, apply some cement, rapidly press the two films together, and the job is done.

There are, however, certain precautions that must be taken to ensure good joints: (1) Be sure to cut in rack—that is, one film on the mask line and the other just one perforation beyond (if the film is dark and the mask line cannot be seen, double the film back to back



Joining sound film

to a section where the line can be seen, and so check before cutting); (2) scrape one film (not, of course, both) thoroughly and accurately, so that the scraped part will match up with the end of the other film; (3) apply cement to *both* films, and be sure to use enough but not too much — too much will make the join cockle, and sooner or later crack in the projector; (4) be sure the perforations are accurately registered; (5) get the two films together *immediately*—the surface of the cement dries within two or three seconds, so weakening the join; (6) be sure to apply ample pressure to remove air bubbles between the two films.

The join, as it goes through the sound head, might produce a click in the speakers, so to avoid this "bloop" [illegible]—that is, paint a small neat wedge with Movietone ink, as shown at C. But do it neatly; an untidy bloop is worse than none at all.

An important point is always to keep the bottle of cement corked, otherwise that part of the cement that does the work—the acetone—will evaporate, making it difficult to get a good join.

Doubling-up Reels

Although the films are received from the renters in reels of something under 1,000 ft. the projectionist prefers to show them on 2,000 ft. reels. "Doubling-up," as it is termed, involves then cutting the run-out off Reel 1 and the leader off Reel 2, and joining the two reels together, and similarly with Reels 3 and 4, 5 and 6, and so on. Take great care when breaking down the programme for return to the renter not to get the heads stuck on the wrong reels; think of the next show who may get in a mess if the reels are mixed up.

The conscientious projectionist prides himself (or herself) on the fact of films being passed on to the next show in at least as good condition as they were received—and possibly better.

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